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THE COLLECTION OF A CONNOISSEUR

PAINTINGS AND PASTELS

BY

THE BARBIZON MASTERS

THEIR CONTEMPORARIES

THE FRENCH IMPRESSIONISTS

AND

MODERN FRENCH PAINTERS

FORMING THE PRIVATE COLLECTION OF

MR. MEYER GOODFRIEND

NEW YORK—PARIS

TO BE SOLD DURING TWO EVENING SESSIONS

IN THE ASSEMBLY HALL

OF THE

NEW AMERICAN ART GALLERIES

THE BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET

ENTRANCE, 30 EAST 57TH STREET

NEW YORK







ON FREE PUBLIC VIEW  
FROM 9 A. M. UNTIL 6 P. M.

AT THE NEW AMERICAN ART GALLERIES

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET, NEW YORK  
ENTRANCE, 30 EAST 57TH STREET

BEGINNING SATURDAY, DECEMBER 30TH, 1922  
AND CONTINUING UNTIL THE DAY OF THE SALE

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THE PRIVATE COLLECTION

OF THE CONNOISSEUR

MR. MEYER GOODFRIEND

NEW YORK—PARIS

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
IN THE ASSEMBLY HALL  
OF THE NEW AMERICAN ART GALLERIES

ON THE  
EVENINGS OF THURSDAY AND FRIDAY  
JANUARY 4TH AND 5TH

BEGINNING EACH EVENING AT 8.30 O'CLOCK



ILLUSTRATED CATALOGUE  
OF THE  
**VALUABLE PICTURES**

BY  
THE BARBIZON MASTERS  
THEIR CONTEMPORARIES  
THE FRENCH IMPRESSIONISTS  
AND  
MODERN FRENCH PAINTERS  
FORMING THE PRIVATE COLLECTION  
OF THE CONNOISSEUR  
**MR. MEYER GOODFRIEND**  
NEW YORK—PARIS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
IN THE ASSEMBLY HALL  
OF  
**THE AMERICAN ART GALLERIES**  
ON THE EVENINGS HEREIN STATED

THE SALE TO BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
AND HIS ASSOCIATES, MR. OTTO BERNET AND MR. HIRAM H. PARKE, OF  
**THE AMERICAN ART ASSOCIATION, MANAGERS**  
ENTRANCE, 30 EAST 57TH STREET  
NEW YORK

1923



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

## INTRODUCTORY

Mr. Goodfriend, the collector and owner of these pictures, would need no introduction in the business world in which he moves. Nor is he unknown in the art circles of Paris. He was born in New York within a few blocks of his present place of business in Fifth Avenue when—and it was not so long ago, as many readers not yet accepted as oldsters can testify and will readily recall—elements of the pastoral life within the city were still near neighbors of that now cosmopolitan thoroughfare. He is a merchant of pearls and precious stones in New York, with an office in Paris. For thirty years he has been visiting France in the course of his business, and for his own personal delight has been buying pictures. It is not his boast, but his temperate admission, that he has seen, and within limits studied, all the Salon exhibitions from 1892 to date, with the exceptions of those of 1894 and 1895. But his collection is not a collection of “Salon” paintings; far from it, happily.

In early life he felt what is now called the “urge” to be an artist, but turned from it and gave his eye for color to gems, without abandoning the love for art. A room of his office suite in Paris has at times been given over to an artist to exhibit his works. At one time in the course of his collecting Mr. Goodfriend had the idea that he might form a collection with the definite motive of presenting it to an American museum, ultimately, but the complex reasons for and against that object determined him otherwise. He bought to please himself, esthetically, and as time went on with a due consideration of the intelligent standards of art.

In the meantime he went methodically and persistently to the museums of France, Belgium, Holland, Germany, Austria, Italy and England and studied their canvases. When he told me of it I was reminded of two of the veritable experts in art that Europe has sent us; one, expert in paintings, who had followed the same course; one (still living) of a broader expert experience, who frankly declared that thus visiting the museums was the only way to expert knowledge.

### THE COLLECTION

The collection of Mr. Goodfriend will speak for itself—it has already appealed to writers abroad, as will be seen later—and the foregoing personal notes have been set down merely because it may be

frankly acknowledged his name has not been widely known as an art collector of New York. It will become so known to those who visit the exhibition of this collection, irrespective of the monetary value at which the veritable masterpieces, as well as the "studio delights," of the collection may be appraised at public competition. Official recognition of the sincerity of contents of the collection may perhaps be indicated by citing a letter of July 13 last, from the Curator of the Museum of Decorative Arts, Paris, written from the Musée des Arts Décoratifs, Palais du Louvre, Pavillon de Marsans. It says:

DEAR MR. GOODFRIEND: As the Second Empire Exposition, organized under my care at the Museum of Decorative Arts, is about to close, I take it upon myself to express to you our thanks, as well in my name as in that of our President, M. François Carnot, for the part that you have taken in confiding to us masterpieces of French painting of that epoch.

The two sketches by Puvis de Chavannes which you entrusted to us are among the most beautiful of that master.

(Signed) The Curator of the Museum,  
L. METMAN.

The pictures of the collection are modern—of the nineteenth and twentieth centuries—Barbizon painters and their contemporaries, impressionists and others of the third quarter of the nineteenth century, and a few of the newer men of the present (none of the "wild men")—these are the painters represented, painters and poets.

An article on a portion of the collection as exhibited at the Georges Petit Galleries, Paris, written by M. Roger-Miles, art critic, of *Le Figaro*, appears later on, and with the enthusiasm permitted writers in France records some of the effects produced upon the writer by some of the Goodfriend canvases. M. Roger-Miles did not see a Corot which was not then exhibited but is now in New York, an "Intérieur de bergerie," or expatiation would not have been denied; for in luminosity and charm it is compelling, at the same time that it is uncommon as a production of Corot's brush and as an example of the range of his work.

Of Vollon's work there is in particular one of his wonderful still lifes that seems to say all that paint can say on canvas in the eloquence of its rich surface beauty. A Courbet presentation of the old mill near his native village is a remarkably fine example of this master. The sobriety of Ribot, the dramatic qualities of Isabey and the serious workmanship of Stevens claimed the collector's attention, not to the exclusion of the chromatic affluence of Renoir in paint and of Lhermitte in his aerial pastels. A small but highly typical sketch by Henner was given by him to his friend and teacher, Ernest Hébert.

Manet appears in a noteworthy canvas and also in an unusual water color; Millet, in a portrait of a friend and pupil which has been held in the family; the Daumieresque Forain, in a figure group. René

Ménard is here and Gaston La Touche, and Charles Cottet, man of many museums in Europe and North and South America; also Alphonse Etienne Dinet, of many awards and Hors Concours at the Salon, and Lueien Simon, who presents a Breton interior with figures.

Other artists not mentioned in Mr. Miles' review—he saw only the portion of the collection exhibited at the Petit Galleries at the time—include some of the less known and the newer or more modern men, for whom in the course of his evolution as a collector Mr. Goodfriend developed a strong predilection, among them Albert Lebourg, about whom and whose work a book with reproductions is in preparation, with a sketch written by M. Léonce Bénédite, director of the Luxembourg Museum. His "Meuse à Dordrecht," a sympathetic rendering of the river and the famous old church in a fog, is a veritable joy in paint. Also, Alexandre Jacob, "Painter of Winter," whose works have been purchased by the City of Paris and by the State, some from the Salon des Artistes Indépendants.

Another is Paul Renaudot, who died last year, after suffering in service in the World War, who was a fellow student with Matisse at the Ecole des Beaux Arts and who is represented in the Luxembourg and other French museums. An incident not without its personal interest links him with America. His father, a French sculptor in Italy, was the inseparable friend of Henri Regnault when the latter, as Prix de Rome winner, was at the Villa Médicis. Regnault's model for his famous "Salomé," now in the Metropolitan Museum of Art in New York, was the Italian maiden, then at the age of sixteen, who was to become the wife of the sculptor and the mother of the painter Renaudot.

Cézanne and Gauguin are here—and there needs no mention beyond their names to indicate the further ranges of the collector's spirit—but there remains to be said a word about two later painters of whom Mr. Goodfriend is very fond, so much so that he shows them in numerous examples; while he acknowledges the partiality of friendship, he is supported in recognition of their art by publications in Paris which speak of it with enthusiasm—François Charles Caehoud and Elie Anatole Pavil. Caehoud, a poet-artist, a dream-painter of moonlight, with actualities of mundane detail which are startling without disturbing the poetry, has been seen here; Pavil is a new-comer.

Pavil, who was born in Russia (Odessa), is a French painter, a painter especially of Montmartre, its types, its life, its varied physical characteristics. Perhaps, to be brief, there might be quoted what amounts to a peroration in an article entitled "The Joy of the Eyes" by a writer in Clemenceau's newspaper *L'Homme Enchaîné*, as showing the reactions in at least one Frenchman's mind to the work of Pavil:

“Whether he expends with prodigality and an infinite languor all the wealth of his palette on the corners of Montmartre, where his feelings lead him in the leisure hours of twilight; whether he interprets in an admirable variety of tones the poetry that rises to his lips when to his eyes appears the provoking magic of the western skies; whether he evokes in furiously animated and brutal studies the passion of human beings in the smoking-bars or the dancing-halls—always lights burst forth and vibrate with intensity, as if to throw in spite of everything an enchanting gleam of the ideal before the blurred eyes of men.”

DANA H. CARROLL.

NEW YORK, November, 1922.

## LA COLLECTION MEYER-GOODFRIEND

By ROGER-MILES

(*Translation*)

Do you recall the aphorism of Jules Janin [Jules Gabriel Janin, 1804-1874; French critic] in his “*Petits Souvenirs*”? He said, speaking of the way artists were encouraged in the sixteenth century: “To buy a picture from a painter is paying a national debt.”

That is indeed a pleasant prescription, and we should be happy if things were done that way. But not all amateurs are of the same mind, and it is necessary to classify them. Aside from him who requires the great orchestra of fame there is the amateur who quietly seeks out the artists whose talent moves him, there is the one whose choice falls only on certain names and certain works, and there is the one, of a select company, who, closing his door to importunities and indiscretions, knows the adorable pleasure of resting his eyes upon works he loves.

It is to such an amateur that the aphorism of Jules Janin applies, and when we look upon the chefs-d’œuvre of which we are about to speak we say without hesitation that M. Goodfriend is that amateur.

His collection? He formed it not only to please the eye, but also with a definite aim: he wished by the assembling of masterpieces which are in fact an eloquent exaltation of nature in her varying aspects to show the effort of the French School of 1830—or better, the Barbizon School—and the effort of the School of 1863, called Impressionist; he wished to mark the point of connection between those whose evolution was *toward* light and those whose evolution created itself *by* light. He told me this himself one day when we met at an exhibition before some canvases of which he had a refined comprehension. But he stopped at the threshold of neo-impressionism.

Corot certainly had the love of this amateur; he alone occupies

more than a third of the whole assemblage—and how Corot merits the favor! Corot whose soul was enthralled by the sweetness of morning lights, of which thought evoked idyllic dreams. \* \* \* Nature showed herself to him not as an open book of figures and statistics, but as a mistress ever admirably young and beautiful and ever worthy of admiration. . . . Let us stop before the works of Corot which Monsieur Goodfriend was so fortunate as to collect. . . .

“Le marais” (“The Marsh”), a peerless picture in which Corot remembered the Italian picturesque. At the foot of a hill crowned with buildings the thickly grass-covered ground is marked here and there by narrow ponds. On the right a clump of trees seems to spring up from the rocks. On the left in the background a small tower sets up its gray shape against the blue sky in which bright clouds are passing. This picture is simply a delight.

“Le gros arbre dominant la vallée aux environs de Boissy Saint Léger” (“Big Tree above the Valley in the Neighborhood of Boissy Saint Leger”). On the left of the tree two countrywomen have stopped, and they stand out in the atmosphere with such precision that they seem two living flowers under the vast sky of white clouds and azure.

“La forêt de Coubron—Les ramasseuses de bois” (“Wood Gatherers in Coubron Forest”). \* \* \* Another marvel which explains Corot’s great renown. And again, “Le pâturage sur le plateau en Picardie” (Pasture on a Picardy Plateau), “La barque” (“The Barge”), “Le gros arbre au bord de l’étang” (“Big Tree by the Pond”),—a page of poetry and of splendor.

Daubigny figures here with two works, “Les laveuses au bord de l’Oise” (“Washerwomen on the Bank of the Oise”) and “Les bords de la Seine à Partijoie” (“Banks of the Seine at Partijoie”). . . . And the transparent shadow of evening (in the latter) glides on the delightful spot like a song of peace after the hard toil of the day.

Daubigny does not aim only at sensibility and poetry, but in his pictures the tones of sky, earth and water are in such accord that one truly has nature under one’s eyes. \* \* \* We recollect the master wearing his velvet cap, sitting in his boat in the middle of the river, calm in appearance but raptured within with meditation; he listened to the stillness full of whispers.

Beside Daubigny who sings in minor like a violin behold Troyon, full of robust strength, who fixes the most clamorous flourishes of light. From him, we salute “Les trois vaches dans un paysage” (“The Three Cows in a Landscape”) with a marvelous effect of light on the red cow while the white cow beside her remains in the shadow. Everything in the picture brings out the powerful throb of country life during the

summer months. Note "La rentrée du troupeau, le soir" ("The Return of the Cattle—Evening") and "Le troupeau au pâturage" ("The Herd in the Pasture"). Troyon conceived and interpreted animals outside all conventions of his time. He differentiated races, understood instinct; he wrote, so to speak, the animal psychology.

None knew better how to make us interested in those silent beings whose life is so intimately bound to ours . . . showing them more patient than unconscious with their servitude.

Diaz tells us of a sunset in Fontainebleau forest, "La mare dans la clairière" ("The Pond in the Glade"). Jules Dupré takes us to the same forest in "Pâturage dans une clairière." Dupré sought all his life to represent the drama of nature which is played above our heads in the sky and gives to the site below a special effect. Corot, who used to like to visit Dupré at Isle-Adam, said with exactness that he was the Beethoven of landscape.

The collection includes two admirable pictures akin to the 1830 school, Boudin's "Laveuses dans le port de Trouville" ("Washerwomen in Trouville Harbor") and Jongkind's "Le fort Rabot et l'Isère aux environs de Grenoble" ("Fort Rabot and the Isere near Grenoble"). Boudin—his delicate and sincere intimacy, his exquisite daintiness of shades, the penetrating charm of his chromatism, which is that of the true colorist, these are the qualities that carry a name through the ages. Jongkind paints with an impulsive power that is a true delight. Goncourt said in 1882: "One thing strikes me at the Salon, the influence of Jongkind—every landscape of value at this time proceeds from that painter."

The second part of the collection includes works by Sisley, Monet, Pissarro, Raffaëlli, Henri Martin, Besnard and Lebasque, which seem to indicate that the amateur has found in these great artists the connecting link between the School of 1830 and the school called so absurdly Impressionist—as if the object of the art of painting were not precisely to note impressions.

I must confess that in my opinion Sisley is the best poet among the painters of his school, and the best painter of those who pretend to stand as poets of that school. \* \* \* He could remain a painter with no exaggeration of sentiment and yet full of emotion. The three remarkable pictures belonging to the Goodfriend collection prove that his highly gifted soul and upright conscience rebelled stoutly against easy work and common expression.

By Monet the amateur possesses a masterpiece, "Le pont du chemin de fer à Argenteuil" ("The Railroad Bridge at Argenteuil"). What Monet paints is not only spots of nature but moments of nature. By Pissarro we find here three first-class pictures, "Le troupeau de mou-

tons dans un champ après la moisson," "Le pont sur la rivière à Osny" and "Le moulin de Knocke" ("Sheep in a Field after Harvest," "The Bridge at Osny" and the "Mill at Knocke").

Pissarro, too, studied the sky in connection with the fleeting hours, and he tells us his vision with a delightful ingenuousness. A countryside under his brush takes an expression of truth all his own; he makes us believe that he understood it as a countryman. Country life involved in the endless course of seasons uplifted his soul with an emotion of kindness and beauty, and if sometimes he discovered in nature an atmosphere of sadness it is because there are moments when nature is enticed to the sweetness of tears.

By Raffaëlli, "L'arbre au Cap Martin" ("A Tree at Cape Martin"). Raffaëlli invented a word to express his art, *caractérisme*, and he remained faithful to that characterism during all his splendid career. He has been a painter of grayish suburbs, but he has also been a painter of large sea spaces and great sky screens—against which he set up here the magnificent and desolate figure of the tree. He revealed the soul of landscape.

By Henri Martin, painter of mural decorations but also turning to easel pictures, the delightful "Pont de Saint Médard" ("Saint Medard Bridge")—imparting to us the lively song of light on running water.

Finally, I have now to speak of the figures by Besnard and Lebasque—by the former, "Fragilité" ("Fragility"), by the latter, "Sous l'ombrelle" ("Under the Sunshade") and "Femmes travaillant dans un parc au bord de la mer" ("Ladies Working in a Park by the Sea"). A young and playful girl is holding in her hand a cup, of Venetian glass; a nervous movement—and the cup will fall to pieces. And so it is with life. Besnard with such simple elements conceived and produced a masterpiece of daintiness and color.

Lebasque is one of the latest comers among the painters whom success has rewarded. He does not seek his subjects for the difficulty of finding out their concealed meaning. What he wants is simple ideas borrowed from life that permit him a song of colors—a fine display of living flowers in the open air and the striking oppositions of sunlight, with the sunlight the irresistible *metteur en scène* ("scene-man"). Lebasque is one of our best painters, and his boldness is simply a delight.

But I must stop. I have said enough about this remarkable collection of works, before which anyone with the sense of art cannot help being moved.

ROGER-MILES.

## EXTRACTS FROM AN ARTICLE ON THE COLLECTION GOODFRIEND

By LOUIS VAUXCELLE

“ . . . If one throws a glance upon the romanticists, the landscapists of Barbizon, the naturalists, the impressionists—that is to say, upon Delacroix, Corot, Millet, Courbet, Manet, Cézanne, Pissarro, Renoir, Puvis de Chavannes, Paul Gauguin—and these are the names, with those of Cazin and Lebourg, that you encounter at every page of the catalogue of the Goodfriend Collection—one remarks that these authors, whose works to-day bring large prices, were persecuted by their comrades, by criticism, by the great public—that in their home environment they had but a limited support of the elect.

“ . . . The impressionists have superior representation in Mr. Goodfriend's collection. Manet triumphs in the water color ‘l' Amazone’ and the ‘Femme indienne fumant la Cigarette’ (from the Degas Collection) . . . ; Gauguin in the famous ‘Bonjour, Monsieur Gauguin,’ and a landscape of Pont Aven. In the ‘Bonjour,’ reminiscent of an illustrious work by Courbet, you see the painter wrapped in a cloak, advancing toward a young peasant woman. The Breton scene is of a touching softness.

“ . . . May I not, while writing of these two pictures, recall the emotion experienced by all the artists when we saw them (before their departure for America) on the wall of the Galerie Barbazanges at Paris, among thirty then unknown paintings by Gauguin? One can then comprehend the place occupied in the history of art by the master of Pont Aven and of Tahiti.

“ . . . One can, then, to sum up, consider the collection of Mr. Goodfriend as highly representative of the directing tendencies of contemporaneous art in France in the nineteenth century from Corot to Cézanne. And diverse as the works may be, they signify nevertheless the unity and the excellence of the independent school. . . .”

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THE AMERICAN ART ASSOCIATION  
AT ITS  
NEW AMERICAN ART GALLERIES  
THE BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET  
ENTRANCE, 30 EAST 57TH STREET  
NEW YORK CITY

# CATALOGUE

# FIRST EVENING'S SALE

THURSDAY, JANUARY 4, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 8.30 O'CLOCK

Catalogue Numbers 1 to 61, inclusive

THE AMERICAN ART ASSOCIATION  
MANAGERS  
SALE AT THE AMERICAN ART GALLERIES  
VALUABLE PICTURES OF THE FRENCH SCHOOLS  
Collection of  
MR. MEYER GOODFRIEND  
Evenings of January 4 and 5, 1923

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## ALEXANDER THEODOR WEBER

GERMAN: 1838—

### 1—*MARINE*

(Panel)

*Height, 7½ inches; length, 10½ inches*

THE spectator looks straight down the entrance of a made harbor to the green open sea; jetties at right and left, and a white lighthouse at the jetty's end on the left. The tide is low, and in the foreground and middle distance at right and left boats are lying on the gray sands, and sail are visible in the distance. At the horizon a summer haze, and in the blue sky creamy and grayish clouds.

*Signed at the lower left, TH. WEBER.*

*Purchased from Tedesco frères, Paris.*

## JEAN BERTHOLD JONGKIND

DUTCH: 1819—1891

### 2—*PAYSAGE: ENVIRONS CÔTE ST. ANDRÉ*

(Water Color)

*Height, 7¼ inches; length, 12¼ inches*

ON the left a cream-white and grayish cottage with its tiled roof rust-colored and gray, and darkened by persistent vegetation, and before it a peasant figure with an expansive shoulder-burden, trudging toward the spectator. To right a varied landscape, green and whitish and gray, and near the foreground the cottage well.

*Signed at the lower left, 15 MARS, JONGKIND.*

*From Michel Collection, Paris.*

*Purchased from Tedesco frères, Paris.*

## JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

### 3—"VUE D'OLORON"

(Canvas mounted on panel)

*Height, 9 inches; length, 15 inches*

A PYRENEAN landscape, with the mountains dim in the distance under a white sky, and in a sunny middle-distance valley of deep green grass, numerous houses and buildings of classical suggestion, and here and there tree-clumps, deep green, as seen partly against the light. A gray stream crosses the picture, and at its edge in the foreground a woman is walking.

*Signed at the lower left, COROT.*

*From Arnold & Tripp, London.*

*Purchased from the Galerie Allard, Paris.*

## LOUIS EUGÈNE BOUDIN

FRENCH: 1824—1898

### 4—"LAVEUSES DANS LE PORT DE TROUVILLE

(Panel)

*Height, 9 $\frac{1}{4}$  inches; length, 13 inches*

IN the foreground several women on their knees and facing the spectator, busily washing linen at the border of the water, and in the middle distance other women similarly engaged and equally industrious, with their backs to the spectator, at the edge of another arm of the water. Beyond them some boats hauled out, and low buildings on the sandy and grassy and treeless dunes.

*Signed at the lower right, E. BOUDIN, '96.*

*Purchased from the Georges Petit Galleries, Paris.*

## CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1819—1878

### 5—*PAYSAGE: PRINTEMPS*

(Panel)

*Height, 6 inches; length, 11½ inches*

SPRING in the fulness of its verdure, a landscape of greens both deep and fresh, with hints of the brown earth in a field road and small hill-side outcroppings. Green hills, green fields and green trees, at left and right, under a sky whose white clouds almost conceal its blue.

*Signed at the lower left, DAUBIGNY.*

*From the Marcel Sauvaige Collection.*

*Purchased from the Galerie Allard, Paris.*

## JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

### 6—*CHÂTEAU-THIERRY*

*Height, 7 inches; length, 13 inches*

BETWEEN low green banks a silvery-gray stream traverses the picture from left to right, a confluent emerging from a wooded background and joining it near the left, where a house is seen. Other houses appear in the distance on the right, beyond fields where farmers are at work, while on the hither bank in the foreground are two fishermen at the water's edge.

*Signed at the lower left, COROT.*

*From the Stevens Collection, Brussels.*

*Purchased from the Galerie Allard, Paris.*



NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1808—1876

7—*MARE DANS LA FORÊT*

(Panel)

*Height,  $4\frac{3}{4}$  inches; length,  $8\frac{1}{4}$  inches*

ROUGH plains of an open forest stretch afar under a blue sky filled with banks and billows of white and smoky clouds. Low trees are seen at intervals, notably three short and bushy ones near the centre of the landscape, which cast their reflections from the bright sky forward upon the water of a rambling pool. On the hither side of the stream, in the deep grass of the foreground, a red doe is lying down, with head erect, and near by a stag appears.

*Signed at the lower left, DIAZ, '57.*

*Collection Montgermont, Paris.*

*Collection Comtesse de Béarn, Paris.*

*From the Galeries Georges Petit.*

*Purchased from the Galeries Simonson.*



NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1808—1876

8—*PAYSAGE AVEC MOUTONS ET BERGER*

(Panel)

*Height, 6½ inches; length, 9¼ inches*

SUNSHINE on a day of midsummer with creamy-white vaporous clouds mounting from the horizon, and tenuous gray shower-clouds drifting away above them in a blue sky. Yellow-green grassy fields of a level land, and beyond a meadow pool in the foreground an aged shepherd and his dog, looking toward the flock of sheep grazing at a little distance in the balmy air; and beyond them a clump of trees, with sunshine in their leafage and shadows at their base.

*Signed at the lower right, N. DIAZ, '64.*

*Purchased from Tedesco frères, Paris.*



## JEAN BERTHOLD JONGKIND

DUTCH: 1819—1891

### 9—*BATEAU AMARRÉ*

*Height, 14½ inches; width, 9 inches*

THE afterglow of a softly golden sunset below mackerel clouds in a turquoise sky; in light silhouette a church tower and thick green trees on the farther bank of a Dutch river or canal, and the masts and one sail of a heavy Dutch working boat moored against the bank. On the ruffled surface of the stream reflections of the sky lights, and to left in the foreground a man poling his way ashore in a punt.

*Signed at the lower right, JONGKIND, '61.*

*Collection St. Albin, Paris.*

*Purchased from the Galerie Allard, Paris.*



NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1808—1876

10—BOHÉMIENS

(Panel)

*Height, 15 $\frac{3}{4}$  inches; width, 9 $\frac{1}{2}$  inches*

BENEATH the shade of a bifurcate tree, members of a gipsy family are standing, a young mother facing the spectator as she looks upon a sturdy infant held in her arms, a man equally interested in the child looking at it across her shoulder, and back of the mother a young girl whose interest wanders. They are in garments low yet rich in tone, and flashes of sunlight accentuate the figures of mother and babe and glint through distant rifts of foliage.

*Signed at the lower left, N. DIAZ, '48.*

*Collection of Baron Schickler, Paris.*

*Purchased from the Galerie Allard, Paris.*



CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1819—1878

11—*ENTRÉE DE VILLAGE*

(Panel)

*Height, 9¾ inches; length, 12½ inches*

UNDER a blue sky with a light veiling of clouds, a green hill rising from the left circles forward on the right and in the foreground exhibits huge broken and purple-gray rocks. Within the sunlit elbow of the encircling hill a sunny and creamy roadway passes along a gray village wall on the left, to an entrance gate where trees shelter a modest cottage. Peasantry, women and children, enliven the scene at their tasks and sports, and sheep are seen near the rocks.

*Signed at the lower right, DAUBIGNY.*

*From Boussod, Valadon et Cie.*

*Purchased from Tedesco frères, Paris.*



CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1819—1878

12—*LISIÈRE DE FORÊT*

(Panel)

*Height, 7½ inches; length, 10 inches*

AT right the border of a forest of slender trees, and bordering the wood a field road along which in the middle distance a peasant girl is walking. At the left rough fields and green herbage, and in the distance a river and bridge and a thatched farmhouse, the whole in a soft light under a sky of grayish tonality, and in an air balmy and sweet.

*Signed at the lower right, DAUBIGNY.*

*Collection Clapisson, Paris.*

*Purchased from Tedesco frères, Paris.*



JULES DUPRÉ

FRENCH: 1812—1889

13—*VACHES A L'ABREUVOIR*

(Panel)

*Height, 11¾ inches; length, 15½ inches*

WITHIN encircling knolls which are threaded by gentle hollows and suggested ravines lies a pond, its still surface a mirror of the greens of the surrounding grasses and trees, of the autumn colorings of sections of the plenteous leafage, and of the warm coats of cows that are standing in the cool water. Sunshine from the left floods the farther foliage and verdure on the right, makes foliar lacework of the leafage in partial shadow, and in reflection from the greenish-turquoise sky dapples the surface of the pond with silvery lights.

*Signed at the lower right, JULES DUPRÉ.*

*From the Galeries Georges Petit, Paris.*

*Purchased from Tedesco frères, Paris.*



JEAN BERTHOLD JONGKIND

DUTCH: 1819—1891

14—*ENVIRONS DE ROTTERDAM*

*Height, 9¾ inches; length, 12¾ inches*

IN the brilliant and diffused light of a low sun all but concealed in nebulous masses of light creamy clouds in a bluish sky, green and flat and sandy fields of Holland spread afar; in the distance a wind-mill is visible. Nearer at hand a horse and cattle are seen, and trees near a group of farm buildings, and an abandoned small boat hauled ashore from the verge of a foreground inlet.

*Signed at the lower right, JONGKIND, 1868.*

*Jongkind Sale, Paris, 1891.*

*Herz Collection, Paris, 1907.*

*Purchased from the Galerie Allard, Paris.*



## ALFRED STEVENS

BELGIAN: 1828—1906

### 15—*LA LISEUSE ROSE*

(Panel)

*Height, 10 $\frac{3}{4}$  inches; width, 8 $\frac{1}{2}$  inches*

IN a flounced and spreading gown of palest old-rose lightening with reflections to a soft pinkish-buff, a young woman with an abundance of blond hair dressed behind her shoulders is seated at the end of a sofa, leaning lightly on its arm, her hands loosely clasped in her lap. She is observed nearly at full length, figure slightly to left, and face in profile to left, as she reads or leisurely examines some pages lying on a table beside a brilliant vase of flowers.

*Signed at the upper right, AS (monogram).*

*Collection Dutoict, Brussels.*

*Purchased from the Galerie Allard, Paris.*



## AUGUSTIN THÉODULE RIBOT

FRENCH: 1823—1891

### 16—*LE DÉJEUNER DU CUISINIER*

*Height, 18 inches; width, 15 inches*

THE cook at his breakfast, a youngish man in white blouse and apron and cap, and dark trousers, with bare feet thrust into kick-slippers, seeks to make friends with the haughty and somewhat sceptical gray cat, tendering it an offering from his dish of *aufs sur le plat*. The group in a full but bland light against a sombre background. Beside the cook's bench his brown *cruchon* and a partly emptied glass of red wine.

*Signed at the lower right, A. RIBOT, 1862.*

*Purchased from the Galerie Allard, Paris.*



LOUIS EUGÈNE BOUDIN

FRENCH: 1824—1898

17—*LE PORT DU HAVRE*

*Height, 15 inches; length, 21½ inches*

MORNING light in a slightly creamy sky, in which the fleecy cloud patches are bluish to the spectator's eye, comes over the ruffled harbor waters and pitches them in a silvery key. The waters fill the foreground, and extend back to a low bluish shore; buoys mark them, and early-bestirring mariners are active in their small-boats, while in-shore at left and right are moored square-riggers with canvas furled.

*Signed at the lower right, E. BOUDIN.*

*Collection of J. A. Fernandez of Buenos Aires.*

*Purchased from the Galerie Allard, Paris.*



ÉLIE ANATOLE PAVIL

FRENCH: 1875—

18—*LA RUE LEPIC, PLACE BLANCHE, A PLUIE*  
(MONTMARTRE)

*Height, 15 inches; length, 18 $\frac{1}{4}$  inches*

CREAMY buildings on the left at the border of a *place*, and extending down the street to the distance, and on the right of the street other varied buildings and tall blue roofs. The sky is lightening on a showery day, and its light glistens on the pavement of street and square, which are filled with hastening pedestrians dimly seen in the mist.

*Signed at the lower right, ELIE PAVIL.*

*Purchased from the Artist direct.*



JEAN BERTHOLD JONGKIND

DUTCH: 1819—1891

19—*LE FORT RABOT AU BORD DE  
L'ISÈRE, ENVIRONS DE GRENOBLE*

*Height, 13 inches; length, 22 $\frac{1}{4}$  inches*

THE Alpine heights are white in the distance under a cream-veiled blue sky, and a bright morning light illumines the fortification on the left, the blue river softened and brightened with the cloud and mountain-top reflections, and the tree-lined *quai* on the right, where some men are seen. In the stream a raft of logs.

*Signed at the lower right, JONGKIND, 1885; inscribed at  
the lower left, GRENOBLE, 2 JUIN, 1885.*

*Purchased from the Georges Petit Galleries, Paris.*



JEAN BERTHOLD JONGKIND

DUTCH: 1819—1891

20—*LES QUAIS DE LA SEINE*

*Height, 13¾ inches; length, 17¾ inches*

IN the foreground at left a creamy sandy bank topped by a few dwarf trees, and figures seated on the slope or engaged in loading a barge. Near the barge, in the stream, a rowboat with other figures. In the background a bridge leading to the river's farther shore, where occasional steeples and chimneys rise above a mass of green tree-tops.

*Signed at the lower left, JONGKIND, 1865.*

*Collection Saint Albin, Paris.*

*Purchased from the Galerie Allard, Paris.*



## THÉOPHILE DE BOCK

DUTCH: 1850—1904

### 21—*LANDSCAPE AND FIGURE*

*Height, 21 inches; width, 16 $\frac{1}{4}$  inches*

UNDER a blue sky in which vaporous clouds are suspended, green trees and some trees all but bare of leaves stand at left and right of a by-road whose sandy reaches are dappled with sunshine and shadow. At a turning in the middle distance the standing blue-clad figure of a peasant woman in a white cap.

*Signed at the lower right, TH. DE BOCK.*

*From Goupil & Co., The Hague.*

*Purchased from the Galerie Allard, Paris.*



## CHARLES COTTET

FRENCH: 1863—

### 22—*FEMME DANS UN PARC*

*Height, 24¼ inches; width, 17 inches*

IN the foreground a tall young woman walking somewhat away from the spectator, her face turned in profile to the right. She wears a white summer dress of light material, with a black lace shawl draped over her arms, and a gracefully flowing Leghorn hat trimmed with black, the wide brim partially shading her features. She is in the formal path of a park and in partial shade, and in the background in sunshine a hospitable building appears with a gathering of persons suggested about the steps.

*Signed at the lower left, CH. COTTET.*

*Purchased from the Artist direct.*



ALBERT LEBOURG

FRENCH: 1849—

23—*LA MEUSE A DORDRECHT*

*Height, 15 inches; length, 24 inches*

IN the foreground the river and marshy shallows, and in the middle distance a line of typical Dutch boats extending back and toward the left, their sails and pennants blowing to right in an easy breeze. In the distance on the right, houses and a windmill, and the notable and noted old Gothic church, in a murky haze or the fog of a passing shower,—above which the golden sun struggles forth, coloring clouds with chromatic refractions, which are reflected below in the surface of the stream.

*Signed at the lower left, A. LEBOURG, 1895.*

*Purchased from the Georges Petit Galleries, Paris.*

## ÉLIE ANATOLE PAVIL

FRENCH: 1875—

### 24—*CHARENTE LANDSCAPE:*

*NEAR ANGOULÊME*

*Height, 18 inches; length, 21½ inches*

IN the background, houses and other buildings of a city or considerable town, and from amidst them emerging a river, which curls into the foreground, sparkling with the reflections of the buildings and their red roofs, and of the green trees which in the middle distance rise high on the river's farther bank. Against its nearer bank, in the foreground, some punts are drawn up, and in the grass a small figure is seated, looking out over the water.

*Signed at the lower right, E. A. PAVIL.*

*Purchased from the Artist direct.*

## PAUL RENAUDOT

FRENCH: 1871—1921

### 25—*LE TIROIR*

(Board)

*Height, 21¾ inches; width, 18¼ inches*

FACING the observer, standing, and bending to her left over a small dressing or work table, from which she has pushed forward a drawer, a dark-haired young woman in a reddish *négligé* house gown leans upon the table and with one hand reaches into the drawer. Her gown is open at the throat, and the girl's head is inclined forward as she looks downward for what she seeks in the drawer.

*Signed at the upper right, P. RENAUDOT.*

*Purchased from the Artist direct.*

## ALEXANDRE JACOB

FRENCH: CONTEMPORARY

### 26—*BORD DE RIVIÈRE: UN PÊCHEUR*

*Height, 18 inches; length, 21½ inches*

FROM the left, slanting sunshine touches the gray gable of a brown-thatched cottage and the red gable of its neighbor, and illumines in the distance a green hillside and its thick trees, which show autumnal color. Between the cottages and the wooded hill, a silver-blue river which fills most of the foreground and shows reflections of a robin's-egg sky in which mauve cloud billows roll serenely away. Near the stream's bank a fisherman in his boat, fishing *à la ligne*.

*Signed at the lower right, A. JACOB.*

*Purchased from the Petri Galleries, Paris.*

## HENRI LEBASQUE

FRENCH: NINETEENTH CENTURY

### 27—*FEMMES TRAVAILLANT DANS UN PARC*

*Height, 18¼ inches; length, 24 inches*

IN bright sunshine, in an informal park bordering a cobalt sea, two women are seated in chairs, the elder sewing, the younger with work or a book on her lap, and both wearing Leghorn sunshade hats. One in a blue-white dress striped with black, her companion gowned in rose. In the environment green trees and bushes.

*Signed at the lower right, LEBASQUE.*

*Purchased from the Georges Petit Galleries, Paris.*

## ÉLIE ANATOLE PAVIL

FRENCH: 1875—

### 28—*LE QUAI NATIONAL: LES DERNIERS RAYONS DE SOLEIL*

*Height, 18 $\frac{1}{4}$  inches; length, 24 inches*

THE broad gray quay occupying the foreground and running back on the left under the green and gold-tipped branches of overhanging trees is broadly patched with golden lights, under the influence of the setting sun. Stray and idling figures are seen on it, and against it at right are cargo barges and other craft, many-hued, drawn up in the pale-blue river, which in the distance passes under a gray bridge of several arches. Sunset iridescence tints the sky, over distant chimneys and the green trees of the farther bank of the stream.

*Signed at the lower right, ÉLIE PAVIL.*

*Purchased from the Artist direct.*

## ALEXANDRE JACOB

FRENCH: CONTEMPORARY

### 29—*BORDS DE LA CANCHE: HIVER*

*Height, 18 inches; length, 21 $\frac{3}{4}$  inches*

WINTER'S white pall, yellowing in warm sunshine, and faintly bluish-green where the sunlight is screened, lies over flat fields bordering the stream which courses down the centre of the composition, and over the gable roofs of cottages and barns on the stream's bank and far afield. Near the cottages to right are short scraggly trees and taller poplars, leafless or nearly so, and in the background is a low, darkly wooded hill.

*Signed at the lower right, A. JACOB.*

*Purchased from the Petri Galleries, Paris.*



CONSTANT TROYON

FRENCH: 1910—1865

30—*LANDSCAPE WITH CATTLE AND FIGURES*

(Pastel—Oval)

*Height, 19 inches; width, 15½ inches*

UNDER a soft summer sky of robin's-egg blue, massed with clouds pinkish-buff and mauve, a rambling and varied valley extends afar between high hills, its centre broken by mounds and bluffs and clumps of green trees. In a meadow patch in the foreground cows are grazing in the sunshine, and near them some figures are seated in a group on the grass, at the foot of a cluster of ragged trees whose foliage shows tinges of autumn coloring.

*Signed at the lower left, C. T.*

*Purchased from Tedesco frères, Paris.*

## LOUIS EUGÈNE BOUDIN

FRENCH: 1824—1898

### 31—*ST. VALÉRY SUR SOMME*

*Height, 14 $\frac{1}{4}$  inches; length, 23 inches*

GRAY the skies on a grayish but very light day, the veiled yet diffused sunshine penetrating even beneath the trees on the low hillsides bordering on the right and left and in the distance the bend of the river which, issuing from the left, expands to occupy most of the foreground. To left the bank shows trees, a solitary figure on its slope, and in a boat at the water's edge other figures. Along the right are square-riggers at the foot of a primitive *quai*, along which, a bit higher up, are houses and the waterside buildings of commerce.

*Signed at the lower right, E. BOUDIN, '90 (with place name not wholly legible).*

*Collection St. Albin, Paris.*

*Purchased from Tedesco frères, Paris.*

## LÉON AUGUSTIN LHERMITTE

FRENCH: 1844—

### 32—*LA LEÇON DE COUTURE*

(Pastel)

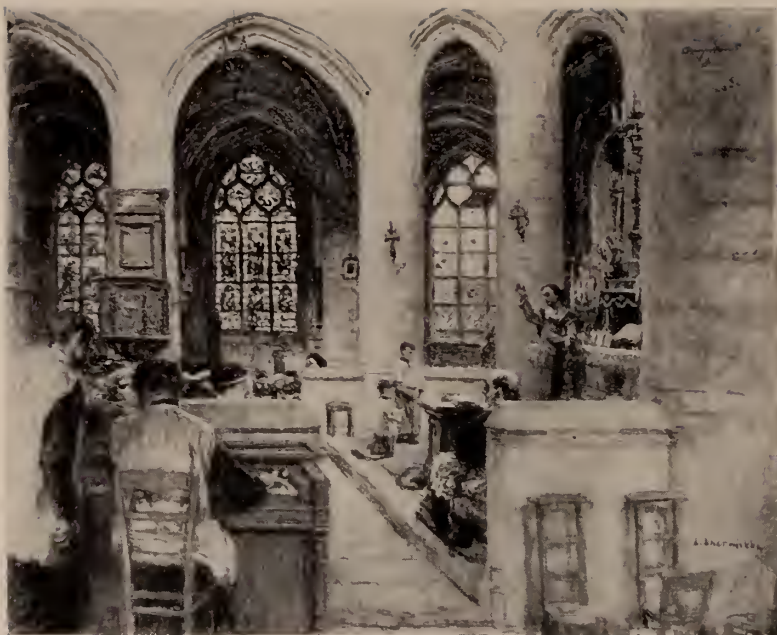
*Height, 18 inches; length, 22 $\frac{1}{2}$  inches*

WITHIN a spacious cottage room an old woman and two younger ones are seated near a window on the right and about a drum-shaped stove, the younger women sewing. An open door in the left background reveals another large room, the whole simple and plain but with a quiet charm of color.

*Signed at the lower left, L. LHERMITTE.*

*Collection Chaperau, Paris.*

*Purchased from Tedesco frères, Paris.*



## LÉON AUGUSTIN LHERMITTE

FRENCH: 1844—

### 33—*LA MESSE A ST. BONNET, BOURGES*

(Pastel)

*Height, 21¼ inches; length, 25½ inches*

CROSS section of the interior of a handsome church, looking toward brilliant and beautiful stained glass windows; at right the altar with priests and acolytes, at left the worshippers facing it, and in the left foreground the organist playing, his back to the spectator.

*Signed at the lower right, L. LHERMITTE.*

*Purchased from the Artist direct.*



## HENRI HARPIGNIES

FRENCH: 1819—1916

### 34—*LANDSCAPE WITH FIGURES*

*Height, 19½ inches; length, 25¾ inches*

UNDER a fair blue sky filled with fleecy white clouds a green pastoral landscape, broken by trees and an occasional house. In the foreground a stream, light with cloud reflections and shadowed by clumps of trees and reeds, and on its green grassy bank two girls in blue, seated, one of them fishing with rod and line. (Nieces of the Artist.)

*Signed at the lower left, H. HARPIGNIES, 1883.*

*Collection Gurt, Paris.*

*Purchased from Tedesco frères, Paris.*



LÉON AUGUSTIN LHERMITTE

FRENCH: 1844—

35—*PÉLERINAGE POUR L'ENFANT MALADE:*  
*ÉGLISE DE PLEIN-PIED, BOURGES*

(Pastel)

*Height, 25¾ inches; width, 21¼ inches*

At a shrine within a Norman church of soft and rich coloring, with the light of a bright day plenteously illumining the spacious interior, a family in trouble have come for divine relief. A little girl kneeling burns a candle, the father standing bows his head in prayer, the mother raises and supports the head of her stricken son who has been laid on the chancel step. Humble folk all, in clothing drab and plain.

*Signed at the lower left, LHERMITTE.*

*Purchased from the Artist direct.*



## HENRI LEBASQUE

FRENCH: NINETEENTH CENTURY

### 36—*BRODEUSE ASSISE SUR L'HERBE*

*Height, 28 $\frac{1}{4}$  inches; width, 25 inches*

At left the end of a garden wall capped by a jar of flowers, and beyond it steps leading down to right to a sandy path. In the middle distance a plump young woman in white, with broad hat concealing her features, seated on the slope of a green bank and working at her embroidery in the bright sunshine.

*Signed at the lower left, H. LEBASQUE.*

*Purchased from the Georges Petit Galleries, Paris.*

## EUGÈNE GABRIEL ISABEY

FRENCH: 1804—1886

### 37—*LA PLAGE*

*Height, 16½ inches; length, 26¾ inches*

FISHERMEN in colorful and picturesque garb, and bare-legged, in the foreground at the left are laboring to push their boat down the slope of a sandy shore to the sea which ripples lazily on the right. Lying still aground but within the ripples of the slowly rising tide, on the right and in the middle distance, are several working boats, with pennants flying from their masts and their sails still furled; and boats under repair or in building are on higher sands in the distance.

*Signed at the lower right, E. ISABEY.*

*Beugnot et Gérard Collection, Paris.*

*Purchased from Tedesco frères, Paris.*

## FRANÇOIS CHARLES CACHOUD

FRENCH: 1866—

### 38—*LA MAISON BLANCHE: NUIT CLAIRE*

*Height, 24 inches; length, 28¾ inches*

STARS glisten in an evening sky over a white French farmhouse and its neighboring buildings, which beyond a line of slender trees stand forth in brilliant moonlight, moonlight that marks foliage shadows on walls and grass and on a stack of hay. An unshuttered window glows golden with the light of the room within.

*Signed at the lower right, F. CACHOUD.*

*Purchased from the Artist direct.*



CHARLES COTTET

FRENCH: 1863—

39—*SOLEIL COUCHANT, VENISE*

*Height, 29½ inches; width, 23½ inches*

IN a Venetian roadstead placid but still rippling with the ceaseless motion of the sea, several heavy working boats with sails still up are lying, hulls and canvas in strong silhouette against a flaming sunset sky whose reflections encrimson the green surface of the water. In the distance at left a low point of land with buildings.

*Signed at the lower right, CH. COTTET.*

*Purchased from the Artist direct.*



## ÉLIE ANATOLE PAVIL

FRENCH: 1875—

### 40—JARDIN PITTORESQUE, PARIS

*Height, 23½ inches; length, 28¾ inches*

SUNSHINE and the shadows of fresh green and yellow foliage dapple a broad and formal path which extends straight away from the eye through a park or garden to an indefinite distance. On right and left, lines of slender trees and of thick bushes border the path, and away at the left rises a confused mass of city buildings. On and near benches are maids seated, and children at play, and a small carriage stands near the group of figures.

*Signed at the lower right, E. A. PAVIL.*

*Purchased from the Artist direct.*



## EUGÈNE GABRIEL ISABEY

FRENCH: 1804—1886

### 41—*LE CHÂTEAU-FORT: LE DUEL*

*Height, 21 $\frac{1}{4}$  inches; length, 28 $\frac{3}{4}$  inches*

HIGH on a rugged hill on the left a stern yet graceful gray château, many-towered, and before a gate in an outer, older castle wall a goodly number of horses from which the cavalymen have dismounted. On green and rugged slopes within the ramparts, in the central foreground, cavaliers in gay colors standing in a group in full sunshine, awaiting the progress of a duel. Below on the right, the city which the château dominates, its towers rising above the settling valley haze, below a heavily clouded yet light sky.

*Signed at the lower left, E. ISABEY, '63.*

*Collection of M. L. de Villequetone, who had it from the Artist direct.*

*Purchased from the Galerie Allard, Paris.*



## ALBERT LEBOURG

FRENCH: 1849—

### 42—*LANDSCAPE WITH FIGURE*

*Height, 29 inches; width, 20 inches*

AT left a brook bending into the foreground from green meadows, and bordered by slender poplars, and following the stream's course at right a broad footpath. In the path a young woman in blue skirt and pink waist, strolling, coming slowly toward the spectator. The hour is the end of day, and the clouds in the sky are a blaze of sunset splendor partly subdued, streaks of their still effulgent glow showing reflections in the sparkling brook.

*Signed at the lower left, A. LEBOURG (with a place name, and date).*

*Exposition for benefit of Blind Soldiers, Paris, 1916.*

*Purchased through Galerie Georges Bernheim, Paris.*



ANTOINE VOLLON

FRENCH: 1833—1900

43—*NATURE MORTE: FLEURS ET FRUITS*

*Height, 29 inches; width, 20 inches*

ON a table of tapestried covering in soft colors, a large bunch of luscious black grapes is lying beside a gray globular jar which at one side reveals dark blue decorations, and near the jar stands a goblet of golden-amber wine. The jar, or vase, holds a multicolor bouquet of asters and other flowers, large and small, interspersed with their various leaves.

*Collection Dhainaut, Paris.*

*Purchased from Tedesco frères, Paris.*

## ÉTIENNE DINET

FRENCH: 1861—

### 44—*PAYSAGE ALGÉRIEN*

*Height, 30 $\frac{1}{4}$  inches; width, 25 $\frac{1}{2}$  inches*

WITH rays of the setting sun from the left still warming the features of the landscape, and tinging with rouge a few cloud tufts seen above a distant barren hilltop, the crescent moon appears silver-white in the sky where evening planets already glow. In the middle distance and foreground masses of white architecture stand out from a setting of palm trees, and amid tomb-like ruins two figures appear, hooded and in deep red.

*Signed at the lower right, E. DINET.*

*Purchased from the Galerie Allard, Paris.*

## FRANÇOIS CHARLES CACHOUD

FRENCH: 1866—

### 45—*ST. ALBAN DE MONTBEL: NUIT CLAIRE*

*Height, 25 $\frac{1}{2}$  inches; length, 32 inches*

LIGHT from a moon unseen at the left illumines the foliage of a few pollarded trees, and casts their shadows and the shadows of trees not themselves visible upon flat, grass-covered land in the foreground, which leads to a line of cottage buildings of the Savoy village, the buildings lying in a receding line toward the left distance. In the central cottage an open door shows the interior warm and cheerful with a brilliant light.

*Signed at the lower right, F. CACHOUD.*

*Purchased from the Artist direct.*



## ÉTIENNE DINET

FRENCH: 1861—

### 46—*REPOS DE LA BAIGNEUSE: ALGÉRIE*

*Height, 32 inches; length, 39½ inches*

IN a rocky garden rich in greenery and blossoming plants, a bright-eyed bronze-hued young woman of a certain quality is seated on the ground beside a pool, nude within a fanciful drapery and facing the spectator, the sunshine glinting from shoulder and one flexed knee. Face and breast, arms and legs are sparingly tattooed with simple designs in green, and she wears numerous bracelets and anklets, and gaudy jewelry. Content in freedom, she eyes the observer quizzically.

*Signed at the lower right, E. DINET.*

*Purchased from the Artist direct; from the Galerie Allard, Paris.*

FRANÇOIS CHARLES CACHOUD

FRENCH: 1866—

47—*LA ROUTE DE NOVALAISE,*  
*SAVOIE: SOUS LA LUNE*

*Height, 25½ inches; length, 31¾ inches*

MOONLIGHT in its full, soft brilliance bathes a landscape of green trees and brush, through which a creamy-gray road runs from the right foreground to lose itself in a bend toward the left in the distance. The moon itself is not visible to the spectator, its light entering the picture from the left and casting the shadows of the trees across the road. Cumuli drift in the sky and above them stars appear. A landscape of peace and beauty in a countryside undisturbed by man or habitation.

*Signed at the lower right, F. CACHOUD.*

*Purchased from the Artist direct.*



## ANTOINE VOLLON

FRENCH: 1833—1900

### 48—*STILL LIFE*

*Height, 21 $\frac{1}{4}$  inches; length, 25 $\frac{3}{4}$  inches*

MELLOW and bright in their golden ripeness large luscious pears lie amid glistening white and black grapes on a gold-toned standing dish, which they share with plums with their delicate purple bloom unmarred. Beside these, peaches glow on a drapery of emerald and gold. Back of them a highly ornamental covered jar and a tall standing cup with fascinating tones and reflections stand forth against a background of richly mingled hues.

*Signed at the lower left, A. VOLLON.*

*Collection Cabruja, Paris.*

*Purchased from the Galerie Allard, Paris.*



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

49—*INTÉRIEUR DE BERGERIE*

*Height, 19 inches; length, 28 $\frac{1}{4}$  inches*

A SHEEPFOLD with no darkness, no dusky corners shown, but the roomy interior well lighted from two windows in the wall on the right, the light softened by the effect of the gray walls and timbers and the warmer yellowish notes of the straw lying thick on the floor. Feed racks and troughs, and two placid and lonely sheep, and in the centre a shepherd boy pitching loose the straw covering of the floor and intently watched by his dog.

*Signed at the lower right, 1874 COROT.*

*Collection St. Albin, Paris.*

*Purchased from the Galerie Allard, Paris.*



FRANÇOIS CHARLES CACHOUD

FRENCH: 1866—

50—*NUIT D'ÉTÉ SUR LA ROUTE, EN SAVOIE*

*Height, 25½ inches; length, 31¾ inches*

MOONLIGHT and starlight on a quiet country road in Savoy, on a summer night peaceful and still; no leaves stirring. The road, narrow and winding, runs from the foreground and curves out of sight in the distance, a narrow strip of grass bordering it on the right. On the left in the middle distance a white cottage with brown thatched roof, one window aglow from a light within, and back of it farm buildings. Before it a few detached trees, the shadows of their sparse foliage dappling the road.

*Signed at the lower right, F. CACHOUD.*

*Purchased from the Artist direct.*



FRANÇOIS CHARLES CACHOUD

FRENCH: 1866—

51—*COIN DE VILLAGE*

*Height,  $23\frac{3}{4}$  inches; length,  $28\frac{3}{4}$  inches*

AN edge of a retired hamlet observed in the quiet of a moonlight night, with stars silver-white in the sky, the level sward of the foreground patched with the foliage-shadows both of seen and of unseen trees. In the middle distance, at right and left of the grassy way, cottages whose green-white walls beneath their brown roofs are also marked by the shadows of the branches of their neighboring trees. Through the doorway of a cottage on the right a light shows the friendliness of habitation.

*Signed at the lower right, F. CACHOUD.*

*Purchased from the Artist direct.*





## HENRI LEBASQUE

FRENCH: NINETEENTH CENTURY

52—"SOUS L'OMBRELLE:

*LA CHIROMANCIENNE*"

*Height, 39 $\frac{1}{4}$  inches; width, 31 $\frac{3}{4}$  inches*

ON lavender-blue steps before pink and orange walls three young girls of exotic type are seated, one in a gipsy-red and beflowered dress, over whom a youngster holds a green and white parasol, having her palm studied by the third member of the group—who is engagingly posed, with back to the observer, and is simply clad in a light waist and a short canary-colored skirt.

*Signed at the lower right, LEBASQUE.*

*Purchased from the Artist direct; from the Galeries Georges Petit, Paris.*



## *GASTON LA TOUCHE*

FRENCH: 1854—1913

### *53—LE RAPPEL*

(Panel)

*Height, 31½ inches; width, 30¼ inches*

ONE of the theatre series, picturing the recall of a favorite player, a young woman with reddish-blond hair wearing a décolleté gown of fluffy white material trimmed with blue, and adorned with pink roses. In profile to the right she bows to the audience, a few of whom in the boxes are visible to the spectator, and back of her at the side of the stage several men and a woman are seen.

*Signed at the lower right, GASTON LA TOUCHE.*

*Private collection of Mme. La Touche.*

*Purchased from the Galerie Allard, Paris.*

JEAN FRANÇOIS RAFFAËLLI

FRENCH: 1850—

54—*L'ARBRE AU CAP MARTIN*

*Height, 25¾ inches; length, 34½ inches*

THE foreground the top of a yellow-sandy bluff; beyond it a pale turquoise-blue sea stretching to the white horizon. At the edge of the bluff and at the centre of the composition; a single tree, of feathery foliage and rambling branches, graceful in its serene isolation; the shadow of its trunk falling toward the spectator and the left. At its side, to right, a peasant woman laden with fagots, followed by her dog.

*Signed at the lower left, J. F. RAFFAËLLI.*

*Purchased from the Georges Petit Galleries, Paris.*



FRITS THAULOW

NORWEGIAN: 1847—1906

55—*RIVIÈRE A AUDENARDE*

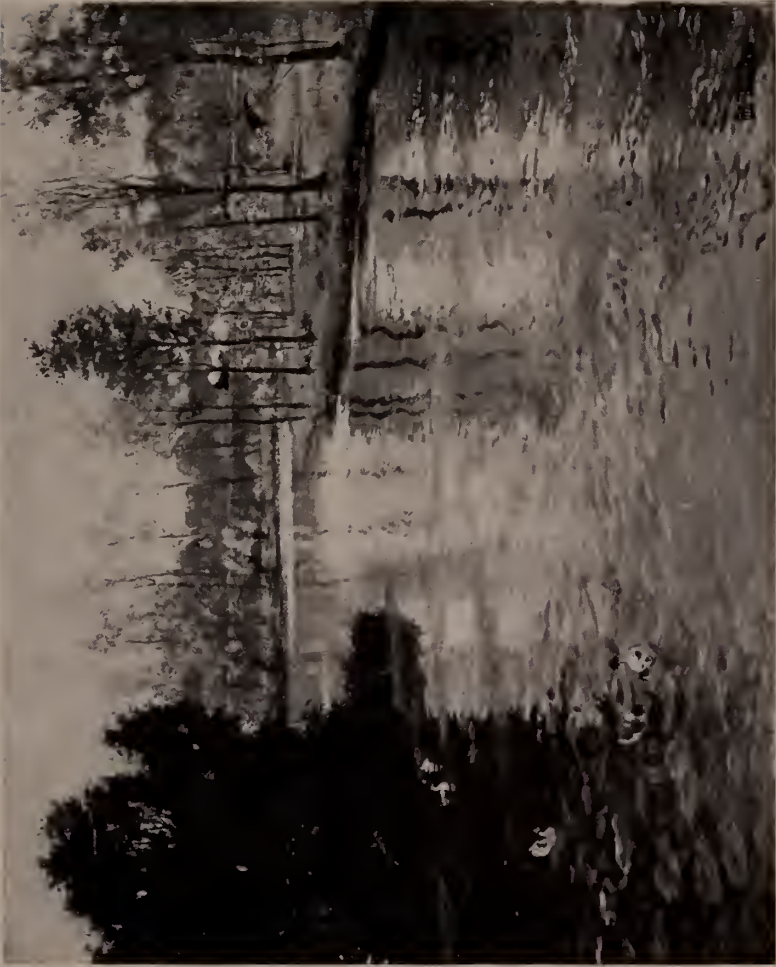
*Height, 29 inches; length, 36 $\frac{1}{4}$  inches*

Woods and detached trees at right and left in the background, their autumn foliage illumined by the softened sunshine of a lightly clouded sky, the shadows of slender trunks marking a green meadow at right and wavering on the rippled surface of a river which expands over the whole foreground. Here ducks are swimming, at left, within the cool shadow of a projecting point of greenery. Farther away a train crossing the valley on a viaduct trails its vaporous streamer of smoke and steam.

*Signed at the lower right, FRITS THAULOW.*

*Collection Manatcheff, Paris.*

*Purchased from the Galerie Barbazanges, Paris.*



## FRANÇOIS CHARLES CACHOUD

FRENCH: 1866—

### 56—*LA FERME A LA LANTERNE*

*Height, 23¾ inches; length, 28¾ inches*

IN the foreground a farmyard, with scattered trees and two closely set haystacks, and in the middle distance a small cottage and a large barn, the whole observed on a night of soft moonlight. Emerging from a broad doorway of the capacious barn into a gray, well worn path, a farmer coming forward, carrying a lighted lantern.

*Signed at the lower right, F. CACHOUD.*

*Purchased from the Artist direct.*

## ÉTIENNE DINET

FRENCH: 1861—

### 57—“*LE RETOUR DE L'OUED*”

*Height, 25½ inches; length, 39¼ inches*

TWO bare-footed women of bronze complexion, dressed in purple-red and enveloped in white mantles flowered in purple, are walking toward the right in a sunny valley, preceded by a boy and girl of similar type and followed by an old woman who is carrying a shoulder burden. Beyond them barren mountains rise above the picture limits, and the tops of palms and of other trees appear in a deeper ravine of the valley.

*Signed at the lower right, E. DINET.*

*Purchased from the Artist direct; from the Galerie Allard.*

## MAURICE BOMPARD

FRENCH: CONTEMPORARY

### 58—*VENICE*

*Height, 28 inches; length, 43½ inches*

LOOKING down the blue water of the Grand Canal toward the Lagoon; a solitary gondolier manœuvring his laden market boat in midstream; the buildings on the banks indefinitely put in, with neutral colors. The domes of the Salute and the Dogana on the right; the Ducal Palace hinted at on the distant left.

*Signed at the lower left, MAURICE BOMPARD.*

*Collection Scheu, Paris.*

## FRANÇOIS CHARLES CACHOUD

FRENCH: 1866—

### 59—*CLARTÉ LUNAIRE*

*Height, 25½ inches; length, 32 inches*

IN the brightness of moonlight a large cottage, greenish-white under its red-brown roof, stands forth under a greenish and starlit sky. A few trees hug it closely, and a detached tree at left augments their company. A rail fence parallels the long face of it, and the uneven ground shows shadows in the grass.

*Signed at the lower right, F. CACHOUD.*

*Purchased from the Artist direct.*

HENRI G. MARTIN

FRENCH: 1860—

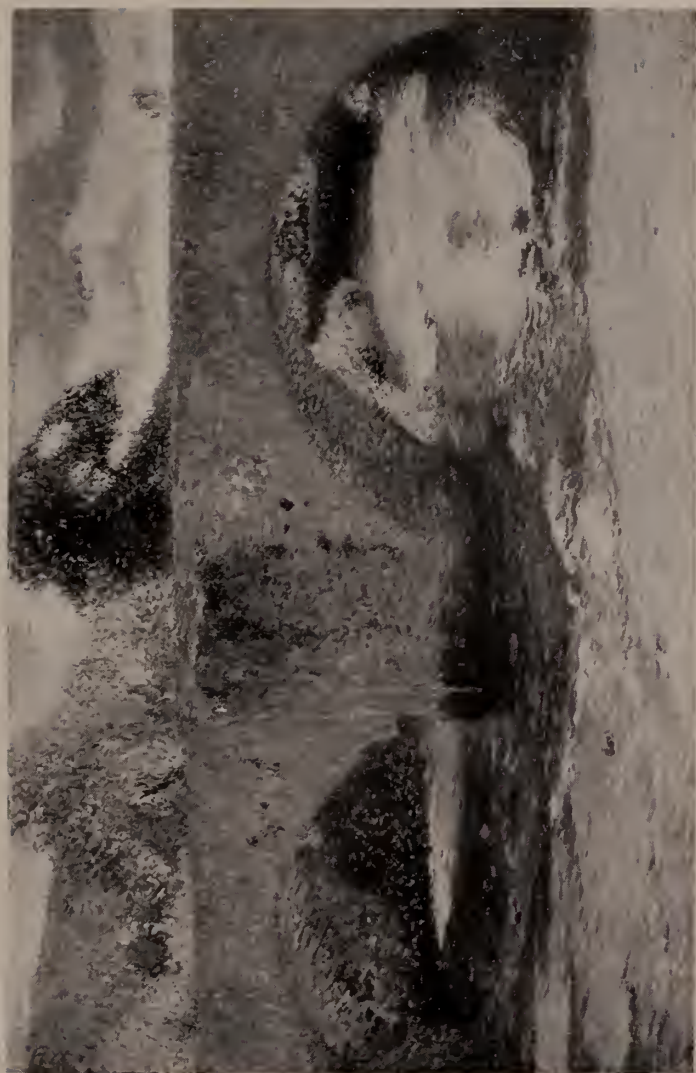
60—*LE PONT DE SAINT MEDÈRE, AVEYRON*

*Height, 25 $\frac{3}{4}$  inches; length, 40 inches*

SUNSHINE in a sky of light hazy blue strewn with white cloud strata; in the background to left a hill of verdure and warm florescence. Crossing the landscape in the middle distance a gray stone bridge purpled with transparent shadows and colorful with myriad soft reflections, its two broad arches spanning the curve of a hastening river. The rippling water, sharing and intensifying the colors of the surroundings, skirts in the right foreground a low field brilliant in golden yellow.

*Signed at the lower right, HENRI MARTIN.*

*Purchased from the Georges Petit Galleries, Paris.*



## GUSTAVE COURBET

FRENCH: 1819—1877

### 61—*PAYSAGE AVEC BICHES*

*Height, 61 $\frac{1}{4}$  inches; width, 44 $\frac{1}{4}$  inches*

On the left and in the background tall trees and dense ones, rich in their green leafage varied in tone, and standing against a turquoise sky lightly veiled with tenuous white clouds. In the foreground the forest opens to a glen, green carpeted, and the pool of a brook there reflects the greenery, the tree trunks, and a patch of the sky. At a bend of the stream wild flowers are blossoming, and three deer are coming through the underbrush to drink.

*Signed at the lower right, G. COURBET.*

*Collection of Potter Dekens, Brussels.*

*Purchased from the Galerie Allard, Paris.*



# SECOND AND LAST EVENING'S SALE

FRIDAY, JANUARY 5, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 8.30 O'CLOCK

Catalogue Numbers 62 to 122, inclusive



JEAN JACQUES HENNER

FRENCH: 1829—1905

62—*MADELEINE*

(Board)

*Height, 10 $\frac{3}{4}$  inches; width, 8 inches*

FULL-LENGTH figure of a fair young woman with Titian hair, semi-nude, with blue drapery, seated on the ground with feet folded under her, and facing the left, with her back against a high bank and her head also thrown back against the bank. She is in a full light, against a dark neutral background.

*From the private collection of the French painter, Ernest Hébert, who obtained it from Henner.*

*Purchased from the Galerie Allard, Paris.*



## ÉDOUARD MANET

FRENCH: 1832—1883

### 63—"L'AMAZONE"

(Water Color)

*Height, 8¼ inches; length, 10¾ inches*

AN equestrian figure in sunshine before the shadowy suggestion of a wood. A sorrel horse with proud head and alert eye stands facing the right and slightly forward. On it and riding side-saddle is a young woman in a habit whose colors nearly match those of the horse and its saddle, with the relief of a blue band about her small hat. She looks at the observer with penetrating glance.

*Signed at the lower right, MANET.*

*The Baron Vitta Collection.*

*Purchased from the Galerie Barbazanges, Paris.*



JULES DUPRÉ

FRENCH: 1812—1889

64—*LA CHAUMIÈRE*

*Height, 10¾ inches; length, 14 inches*

BROAD ways and fields of cultivated and of rough land, mainly level, and with an occasional bunch of bushes or low trees. In the middle distance slight rises of the land at right and left of a field road which is brilliant in golden sunshine and reveals afar off a solitary peasant figure standing. At left the thatched cottage of the title, its roof alone showing above a luxuriance of vegetation. The sky overspread by gray shower clouds save at the rift where the sunshine bursts through, warming the dissolving vapor to creamy tones.

*Signed at the lower left, JULES DUPRÉ.*

*Collection Secrétan, Paris.*

*From Boussod, Valadon et Cie.*

*Purchased from the Galerie Allard, Paris.*



JEAN CHARLES CAZIN

FRENCH: 1840—1901

65—*PAYSAGE DES ENVIRONS D'ÉQUIHEM*

*Height, 9 inches; length, 11½ inches*

LIGHTLY rolling fields of yellow stubble, an edge of brush, and cones of the stacked grain, in a soft hazy light. Far away, cumuli which seem to be sinking below the field crests.

*Signed at the lower right, J. C. CAZIN.*

*From Paul Foinet fils, Paris.*

*Purchased from the Galerie Barbazanges, Paris.*



## JEAN BERTHOLD JONGKIND

DUTCH: 1819—1891

### 66—*CANAL EN HOLLANDE: EFFET DE NUIT*

*Height, 13½ inches; length, 18¾ inches*

AT right the white-trimmed red brick buildings of a Dutch city, in a street bordering the canal and lined with trees; toward its end a wind-mill, in the distance. At left in the foreground some shipping, and in the middle distance, a bridge with its evening lights set, spanning the canal. And over all the light of a full moon emerging from clouds and reflected in the water.

*Signed at the lower right, JONGKIND, 1871.*

*Collection Salvator, Marseilles.*

*Purchased from the Galerie Allard, Paris.*

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

67—*VILLAGE AU BORD DE LA MER*

*Height, 8 $\frac{1}{4}$  inches; length, 14 inches*

FAR away in the distance toward the left the sea in the soft brightness of summer blue rolls lazily, suggested rather than seen, under a sky of soft hazy blue filled with banks of white and grayish clouds. Before it lie the gray-green salt meadows, warmed by patches of yellow, and trudging through them in the foreground, toward the observer, is an old woman of the sea folk, coming from a group of picturesque cottages on the edge of a seaside hamlet.

*Signed at the lower right, COROT.*

*From Georges Bernheim, Paris.*

*Purchased from the Galeries Georges Petit, Paris.*



## NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1808—1876

### 68—*ENFANTS AU LÉZARD*

*Height, 10¾ inches; length, 14 inches*

BEFORE a house and in a garden of somewhat Oriental aspect a little girl moving cautiously forward from the right spreads her hands as she bends as if to grasp a pet green lizard crawling toward her on the ground. Near her two other small girls, facing the observer, are looking on with interest, all three of the children garbed in robes of their elders, rich in soft colors and embroidery; and all wear caps equally colorful and rich in the warm outdoor light.

*Signed at the lower left, N. DIAZ.*

*Collection Michel Pelletier, Paris.*

*Purchased from Tedesco frères, Paris.*



## JEAN FRANÇOIS MILLET

FRENCH: 1814—1875

### 69—*LES DEUX BERGÈRES*

(Crayon drawing)

*Height, 13½ inches; length, 17¾ inches*

SEATED on a bank at the right of the foreground a peasant woman, pensive, with hands folded on her lap, and beside her stretched on the ground and with back resting against the bank another, keeping her stolid company—two shepherdesses guarding their sheep, which are seen grazing, in large number. Above the figures a copse.

*Signed at the lower right, J. F. MILLET.*

*From the collection of the French painter, Ernest Hébert, who obtained it from Millet in 1849.*

*Purchased from the Galerie Allard, Paris.*



## JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

### 70—*L'ÉTANG*

*Height, 13½ inches; length, 17½ inches*

IN a cove of an extensive pond, or at a bend in a shallow river, three cows are standing in the water—silvery water reflecting delicate greenish shadows of bordering trees and lined with white ripples where the cows have waded in. On the bank in the left foreground a woman sits watching them, a peasant woman in blue trimmed with white, and just revealing the inevitable red Corot touch at an elbow. Beyond her the bank rises to a mound, in front of dense trees of soft foliage which rise before a sunset sky.

*Signed at the lower right, COROT.*

*Collection Baron Schoen, Paris.*

*Purchased from Tedesco frères, Paris.*



CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1819—1878

71—*LAVANDIÈRES AU BORD DE L'OISE*

(Panel)

*Height, 9½ inches; length, 18¼ inches*

THE river supplies the foreground, its scarcely ruffled surface gray and white, gray again and green, with reflections of clouds and the farther bordering hills, and of trees which mass on its bank at the left. Here at the water's edge at the foot of the thick trees some laundresses are washing linen. A few boats are near them, with a man in one, and farther along the bank, in the central middle distance is an assembly of brown buildings.

*Signed at the lower left, DAUBIGNY, 1865.*

*Collection Descamps-Scribe de Lille.*

*Purchased from the Galeries Georges Petit, Paris.*



CONSTANT TROYON

FRENCH: 1810—1865

72—*VACHE ET MOUTONS*

*Height, 16 $\frac{1}{4}$  inches; width, 13 $\frac{1}{4}$  inches*

SUNSHINE from the left and back of the observer illumines the warm and soft coat of a red and white cow which steps into the picture from the left, moving leisurely to open pasturage along the edge of a wood. In front of the cow, sheep share in the sunshine; and another sheep standing back of them is seen in the shadow of the wood. In the distance the green and flat fields extend to a horizon of shower clouds, dense and murky.

*Signed at the lower left, C. TROYON.*

*Prince de Broglie Collection, Paris.*

*Collection Montgermont, Paris.*

*Purchased from the Galeries George Petit, Paris.*



## JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

### 73—*BORD DE RIVIÈRE*

*Height, 15 inches; length, 18 inches*

LIGHT silvery gray the sky, with no glimpse of blue visible, and the diffused light of a spring or early summer day veiled from the sun, over an open landscape of green country, flat or showing low rolling hills. Through the landscape, in the foreground courses a sluggish, placid stream, where a white duck swims and a gray barge lies against the bank, and between clumps of trees on the farther side of the water a peasant girl is seen, with a red kerchief over her shoulders and a white one on her head.

*Signed at the lower right, COROT.*

*Collection St. Albin, Paris.*

*Collection of Mme. Poupinel, Paris.*

*Purchased from the Galeries Georges Petit, Paris.*



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

74—*LA GARDEUSE DE VACHE: PÂTURAGE  
EN PICARDIE, SUR LE PLATEAU*

*Height, 15 inches; length, 18¼ inches*

ON a sunny day with white clouds drifting in a turquoise-blue sky a lone peasant girl wearing a white cap is observed standing in the foreground, at right, watching a solitary brown cow which is grazing at the left, the shadows of both spotting the meagre grass growing in a patch of rough country. Back of the figures some trees relieve a bleak landscape which in the distance reveals the gray earth of broken hills.

*Signed at the lower left, COROT.*

*From Georges Bernheim, Paris.*

*From Arnold & Tripp, Paris.*

*Purchased from Georges Petit, Paris.*



## JULES DUPRÉ

FRENCH: 1812—1889

### 75—*COIN DE FERME*

*Height, 19 $\frac{1}{4}$  inches; width, 17 $\frac{1}{4}$  inches*

IN a soft and mellow glow of light, with the sun still high, a corner of a farmyard is depicted under a turquoise-blue sky suffused with vaporous clouds, a steep-roofed cottage on the left and a tall tree before it, and on the right some low trees and a shed, near which are a cart and horses and some figures. In the gray-brown foreground, some men at work and children busily idling near by, and ducks on a low bank which slopes to a brook into which pigs have waded.

*Signed at the lower left, JULES DUPRÉ.*

*Collection Durand-Ruel, Paris.*

*Purchased from Tedesco frères, Paris.*



EMILE VAN MARCKE

FRENCH: 1827—1910

76—*LA MARE AUX CANARDS*

*Height, 15 inches; length, 21¾ inches*

MEADOWS yellow-green in sunshine in the middle distance, bounded by a low and long green hill in the background, over which shower clouds are dissipating, with an arc of a rainbow visible at left. In the cloud-shadowed foreground a horse and a white-faced red cow stand facing the spectator near a pollarded tree at the left, above a pool or sluggish stream where many ducks are assembled.

*Signed at the lower left, EM. VAN MARCKE.*

*From Arthur Tooth & Sons, London.*

*Purchased from the Galerie Allard, Paris.*



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JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

77—*GROS ARBRE AU BORD DE L'ÉTANG*

*Height, 15¾ inches; length, 19¾ inches*

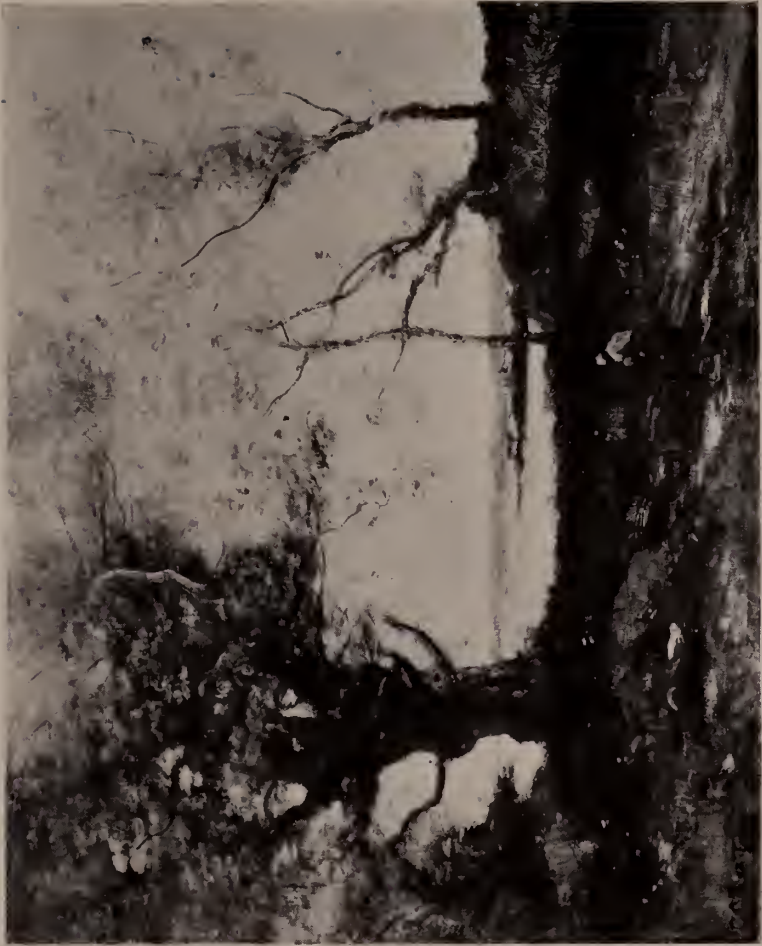
IN the background gray water bordered by distant rolling lands which bank low against a hazy gray-blue sky, whose delicate hue is enlivened by the flame touched edges of fleecy cloud strata. At left a venerable pollard of bold and gnarled trunk, silhouetted at the border of the water, its later free-branching foliage screening the sky and meeting the feathery leafage of three slender saplings on the right. In the partially luminous shadow of the central foreground the bent figure of a red-capped peasant, at the margin of a rill.

*Signed at the lower left, COROT.*

*Collection Gentien, Paris.*

*From Georges Bernheim, Paris.*

*Purchased from the Galeries Georges Petit, Paris.*



## JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

### 78—*ETAPLES*

*Height, 16 inches; length, 19 $\frac{3}{4}$  inches*

THE charm of a summer's day of light airs on a dune and cliff coast, with river or sea suggested but not in itself painted in the distance and toward the right—the whole under a pale turquoise sky strewn with nebulous clouds. At left a point of land high, partly in its own shadow, with bushes or low trees cresting it and a pollard at its base. Near the foreground and to right, plodding with sturdy vigor over the uneven surface of the land, a peasant woman with tree-branches over her shoulder and a child at her side, wending toward a cottage in a hollow, its red roof, only, appearing above the nearer ground.

*Signed at the lower right, COROT.*

*Collection Cronier, Paris.*

*From Arnold & Tripp, Paris.*

*Purchased from Tedesco frères, Paris.*



ALFRED SISLEY

FRENCH: 1840—1899

79—*LE BARRAGE DE LA MACHINE A MARLY*

*Height, 15 inches; length, 24 inches*

IN the middle distance the water comes in white foam over the dam, before a background of blue, green and brown hills under a sky of faint sunset hues; at either side are buildings, largely lost in the landscape. Before the dam the river broadens to the foreground, between a rugged and lush green bank on the right and a green mound on the left whose trees of light golden-brown foliage enliven the moving water with their reflections.

*Signed at the lower left, SISLEY, '73.*

*Collection of Mme. G. Morris, who obtained the picture direct from the Artist.*

*Purchased from the Galerie Allard, Paris.*



CAMILLE PISSARRO

FRENCH: 1831—1903

80—*PORTRAIT OF MADEMOISELLE MURER*

(Gouache)

*Height, 24 $\frac{3}{4}$  inches; width, 18 $\frac{1}{4}$  inches*

Bust portrait of a plump woman in youthful maturity, clad in colorful hues both light and dark, seated and facing the right, three-quarters front. She is smiling, and directs her quizzical glance toward her right. Her hair, curling loosely over her forehead, is dressed high at the back and adorned with pink ribbons.

*Signed at the lower left, C. PISSARRO, 1877.*

*Collection R. Pissarro, Paris.*

*Purchased from the Galerie Barbazanges, Paris.*



PAUL ALBERT BESNARD

FRENCH: 1849—

81—*FRAGILITÉ*

(Pastel)

*Height, 24 inches; width, 19½ inches*

A VEILED-AZURE goblet lightly held in right hand at shoulder height before a waist of soft golden-écru enwrapped in a softer old-rose. A maiden with hazel eyes set within a creamy complexion beneath a wealth of sable hair; eyes pensive, enquiring. She appears at half-length, seated and facing the observer, with figure slightly to right and head lightly inclined toward her right shoulder, before a nebulous background of neutral tones.

*Signed at the lower right, BESNARD.*

*Purchased from the Georges Petit Galleries, Paris.*



FIRMIN AUGUSTE RENOIR

FRENCH: 1841—1919

82—*L'ENFANT AU POLICHINELLE*

*Height, 22 inches; width, 18 inches*

A PLUMP pink-checked infant with golden-sandy hair and deep-blue eyes, seated on the ground in garden surroundings, conceivably at the foot of its mother's rainbow skirts, looks placidly upon life and nature, and grips in its chubby hand an articulated Punchinello. The infant in gauzy white and blue, the saucily masked Punchinello in polychrome and an emerald cap.

*Signed at the child's right elbow, RENOIR, '75.*

*Collection de la Pommeray, Paris.*

*Purchased from the Galerie Barbazanges, Paris.*



ALFRED SISLEY

FRENCH: 1840—1899

83—*ROUTE EN AVANT DE VILLAGE:*  
*SEINE ET MARNE*

*Height, 18 inches; length, 24½ inches*

ON the right a clay bank topped by grass and a rambling gray picket fence, which wanders down to the edge of a winding, yellow sandy road in which a woman is seen walking slowly away from the spectator. The season is autumn, and on the left of the road and in the background trees and brush show warm notes of red and yellow amid the green. while a bifurcate tree at the roadside shows branches from which the foliage has largely fled.

*Signed at the lower right, SISLEY, '75.*

*From Bernheim frères, Paris.*

*Purchased from Georges Petit, Paris.*



## CAMILLE PISSARRO

FRENCH: 1831—1903

### 84—*LA ROUTE: LA MAISON A TOIT ROUGE*

*Height, 18 inches; length, 22 inches*

On a summer day of bright, diffused light, with the sun cloud-screened and causing but little shadow, a peasant woman carrying a considerable shoulder-load and accompanied by a small child trudges toward the spectator on the bend of a country road, which winds its buff course between green fields and flowery gardens. Poplars and shorter trees in rich green leafage grow in the background, beyond a crude house standing at the foot of a broken earth bank on the right.

*Signed at the lower right, C. PISSARRO, 1872.*

*From the private collection of M. Georges Petit, Paris.*

*Purchased from the Galerie Barbazanges, Paris.*



ALBERT LEBOURG

FRENCH: 1849—

85—*L'ÉGLISE ST. HILAIRE A ROUEN*

*Height, 18 inches; length, 25½ inches*

A WINDING way gray and orange-brown in its trodden parts, and bordered in a rich lush green, leads from the foreground back and toward the right, around a green hill; and on the left of the way there rises a colorful architectural mass dominated by the church and its spire. Warm hues from a gorgeous sunset sky patch walls and roofs with varied color, and a slant of the sunshine touches the forehead and shoulder of a girl standing, in the middle distance, at the bend of the road.

*Signed at the lower right, A. LEBOURG.*

*Purchased from the Galeries Simonson, Paris.*



PAUL CÉZANNE

FRENCH: 1839—1906

86—*LA CHAUMIÈRE DANS LES ARBRES*

*Height, 23½ inches; width, 19 inches*

CREAMY and white with brown thatched roof the corner of an humble cottage projects from the right, sunny within the partial shelter of trees, and grouped with adjunctive buildings, one of them showing a red tile roof. Gray sandy soil and grass banks touched with floral color.

*Signed at the lower left, P. CÉZANNE, '73.*

*Reproduced in A. Vollard's work on Cézanne.*

*Collection R. de Blives, Paris.*

*Purchased from the Galerie Barbazanges, Paris.*



## CLAUDE MONET

FRENCH: 1840—

### 87—*BORDS DE LA SEINE*

*Height, 23½ inches; length, 32 inches*

HILLS bare but colorful, with here and there patches of grass; a green meadow beside a stream which mirrors its surroundings of earth and vegetation; trees and thick bushes, and a pale sky in which creamy clouds drift. The meadow, circling the hazily chromatic stream, occupies the foreground and the middle distance on the right, and is itself bounded by the colorful hills, which extend across the background to a thicket of trees and brush on the farther side of the water.

*Signed at the lower left, CLAUDE MONET.*

*Collection Prince de Wagram.*

*Purchased from the Galerie Barbazanges, Paris.*



## CAMILLE PISSARRO

FRENCH: 1831—1903

### 88—*LE LOING A MORET*

*Height, 21½ inches; length, 25½ inches*

LEADING from the foreground the river reaches back to varied masses of buildings of the city, the blue water surface iridescent with reflections from walls and roofs, and of mauve and white clouds, and of green trees and grassy banks. A point at left with tall poplars marks the entrance of a confluent, and people in boats are near it. The whole in bright but soft sunlight.

*Signed at the lower right, C. PISSARRO, 1902.*

*Collection Prince de Wagram.*

*Purchased from the Galerie Barbazanges, Paris.*



— 28. 6. 1902

ALFRED SISLEY

FRENCH: 1840—1899

89—*MORET SUR LOING: TEMPS PLUVIEUX*

*Height, 24 inches; length, 29 inches*

IN the distance the Moret church and the bridge, and other buildings, and about them and at right and left trees in the full green of summer foliage, at either side of the narrow river which flows down the centre of the composition, its glistening surface a mirror of the verdant leafage and of the colorful reflections of walls and roofs. In the foreground to left, boats drawn up to the grassy shore, and some figures and a cottage.

*Signed at the lower left, SISLEY, '92.*

*From the Captain Benz Collection.*

*Purchased from the Galeries Georges Petit, Paris.*



CAMILLE PISSARRO

FRENCH: 1831—1903

90—*LE PONT SUR LA RIVIÈRE A OSNY*

*Height, 21½ inches; length, 25¾ inches*

A NARROW river winds sinuously from amid lush meadows on the right into the foreground, disappearing toward the left. Joining its green banks in the middle distance a low bridge of two arches is built of brownish gray stone and without parapet or guard rail. Beyond this on the left, a cluster of cream-toned farm buildings with red tile roofs lies within a setting of green brush before a background of dense trees—the whole in the diffused light of a day of a veiled sun.

*Signed at the lower right, C. PISSARRO, 1883.*

*Purchased from the Georges Petit Galleries, Paris.*



PAUL GAUGUIN

FRENCH: 1848—1903

91—*LANDSCAPE WITH FIGURES*

(Mounted on panel)

*Height, 27 $\frac{3}{4}$  inches; width, 21 inches*

WITH rich greens, orange, vermilion and blue as the principal colors, a hillside landscape under a high skyline is presented, with a village of closely placed houses lying in a hollow in middle distance, their roofs seen across a green foreground plateau. Here a few slender trees at right and a man standing at the foot of them, looking toward the partly sketched figure of a woman seated with back to the spectator at the centre of the immediate foreground.

*Purchased from the Galerie Barbazanges, Paris.*



FRANÇOIS CHARLES CACHOUD

FRENCH: 1866—

92—*AU VILLAGE DU GUIGUET PAR  
LA NUIT CLAIRE*

*Height, 24 inches; length, 29 inches*

THATCH-ROOFED cottages and farm buildings form a group in a near-by middle-distance, on a green-turfed ground of rolling surface—a single window in one cottage showing a vivid orange glow. Trees of foliage delicate and feathery stand about them, and in brilliant moon-light pattern walls and sward with transparent shadows of their twisted trunks and soft leafage. In the blue sky a few silvery stars.

*Signed at the lower right, F. CACHOUD.*

*Purchased from the Artist direct.*



## JEAN LOUIS FORAIN

FRENCH: 1852—

### 93—*MATERNITÉ*

*Height, 25 $\frac{3}{4}$  inches; length, 31 $\frac{3}{4}$  inches*

WITHIN the brown and bare walls of the office of a hospital a young mother in dark skirt and a scarlet waist is seated on a brown bench, facing the observer, an undraped infant held in her lap. a high light on its flesh and on the glowing color of the mother's waist. Behind the bench and leaning over it, a motley group of the idly curious or waiting, men and women—vapid or emotional, their expressions strongly emphasized in the artist's characteristic manner.

*Signed at the lower right, FORAIN.*

*Reproduced in "L'Art et les Artistes," November, 1921.*

*Purchased from the Galerie Allard, Paris.*



E. RENÉ MÉNARD

FRENCH: 1862—

94—*NU A ST. TROPEZ*

*Height, 24½ inches; length, 33¼ inches*

WITHIN a rock encircled cove of the Mediterranean bay a young woman bather with golden-chestnut hair sits nude on the narrow sandy shore, a bit of white drapery at her side. She is facing the left and is looking away from the observer, arms clasping one raised knee, and the sunshine playing on her back. Beyond, the broad bay and distant mountains.

*Signed at the lower right, E. R. MÉNARD.*

*Purchased from the Artist direct.*



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

95—*RAMASSEUSES DE BOIS DANS*

*LA FORÊT DE COUBRON*

*Height, 18 $\frac{1}{4}$  inches; length, 22 inches*

AN edge of an open forest, with scattered trees young and older growing on uneven ground, one great tree near the centre of the composition spreading its branches broadly before a white sky which discloses only small patches of blue. In the foreground, near the right, two women, an older and a younger one, gathering the fallen dead sticks from the partly dried grass.

*Signed at the lower left, COROT.*

*Collection Zieseniss, Paris.*

*Collection Mme. Louis Forest, Paris.*

*Benjamin Hart Collection, New York.*

*Purchased from the Galeries Georges Petit, Paris.*



JULES DUPRÉ

FRENCH: 1812—1889

96—*PÂTURAGE DANS UNE CLAIRIÈRE*

(Panel)

*Height, 12 $\frac{1}{4}$  inches; length, 20 $\frac{3}{4}$  inches*

IN an irregular clearing green and gray and brown along the border of a wood whose trees are a dense green, the whole illumined by bright sunlight under a blue sky marked by many white clouds, some cows are grazing lazily, peasants are resting at the noon hour, and an active dog alone disturbs the placidity of the summer countryside.

*Signed at the lower left, JULES DUPRÉ.*

*Collection of M. Alfred Bergaud, Paris.*

*Purchased from the Georges Petit Galleries, Paris.*



CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1819—1878

97—*PORTIJOIE*

(Panel)

*Height, 16 inches; length, 27 $\frac{1}{4}$  inches*

A GREEN landscape of the French countryside in a soft light, with a golden moon rising afar on the right before daylight has gone, the orb appearing above a low bank of trees and being reflected in the bend of a river in the foreground. To left a village church crowns a hill in the middle distance, on the border of the stream, and at the foot of the hill in the foreground some cows have come down to the water to drink, the girl attending them meanwhile resting as she leans against a tree.

*Signed at the lower left, DAUBIGNY, 1872.*

*From the Descamps-Scrive de Lille Collection.*

*Collection Baron Schoen, Worms.*

*Purchased from the Galeries Georges Petit, Paris.*



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

98—*LE MARAIS: SOUVENIR D'ITALIE*

*Height, 15 inches; length, 20 $\frac{1}{4}$  inches*

LOW-LYING meadow lands clothed with soft grasses and coarser herbage, and dotted here and there with wildflowers in blossom, extend across the foreground and toward an open vista at the left, and enclose a marshy pool which reflects the white clouds billowing in a light blue sky. In the background and at right trees come down to the marsh, incidental figures are glimpsed in their shadows, and on higher land a building comes to view.

*Signed at the lower left, COROT.*

*Collection Mancini, Paris.*

*Collection of J. E. Ure, London.*

*From the Goupil Galleries.*

*Collection A. A. Hannay.*

*From Boussod, Valadon et Cie.*

*Purchased from the Galeries Georges Petit, Paris.*



JEAN FRANÇOIS MILLET

FRENCH: 1814—1875

99—*PORTRAIT DU PEINTRE MAROLLES*

*(Friend and Pupil of Millet)*

(Pastel)

*Height, 24 inches; width, 18 inches*

SEATED and leaning back in a high-backed upholstered armchair a young artist is observed at three-quarters length, figure to left and face turned three-quarters towards the spectator, as he arrests his work on a landscape, brush poised and his warmly set palette lightly held. He is smooth-shaven and keen-eyed, with loosely brushed and bushy black hair, and he wears a grayish-white blouse and colorful cravat.

*Signed at the lower right, MILLET, 1841.*

*From the collection of the sitter's daughter, Mme. Bouchez.*

*Purchased from the Galerie Barbazanges, Paris.*



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

100—*LE GROS ARBRE DOMINANT LA VALLÉE:  
ENVIRONS DE BOISSY ST. LÉGER*

*Height, 16¾ inches; length, 26 inches*

ON the right a tree of short, large trunk, growing on a knoll, its wide-branching and characteristically feathery leafage standing boldly before a turquoise sky heavily veiled with nebulous grayish-white clouds. To left of it rough green fields, in sunshine, with two peasant women in conversation, one seated on the ground and her companion standing; and beyond them a vague and varied distance of country landscape, with suggestions of houses and a winding river.

*Signed at the lower left, COROT.*

*Recorded and reproduced in "L'Œuvre de Corot," by Alfred Robaut and Etienne Moreau-Nélaton, Vol. III. No. 1895. Painted between 1865 and 1870.*

*Collection Dikens, Brussels.*

*From the Florent Willems Collection.*

*Purchased from the Galeries Georges Petit, Paris.*



CONSTANT TROYON

FRENCH: 1810—1865

101—*TROIS VACHES DANS UN PAYSAGE*

(Panel)

*Height, 18½ inches; length, 25½ inches*

IN a corner of a green meadow with a patch of bare earth in the foreground three cows have gathered at the right, against a bluff that bounds the field and is crowned with a dense grove. A white cow standing and a white-faced cow of dark coat lying down are in the cool shadow of the trees, while nearer the spectator a red and white cow stands partly in the shade, with a slant of sunshine accenting the rich coloring of its coat over a part of its back. To left in the background, in a hollow beyond the meadow, the roof of a thatched cottage comes to view, with smoke curling from a chimney, and near it a figure.

*Signed at the lower left, C. TROYON.*

*From Boussod, Valadon et Cie., Paris.*

*Purchased from the Galeries Georges Petit, Paris.*



NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1808—1876

102—*FORÊT DE FONTAINEBLEAU.*  
*LA MARE: COUCHER DE SOLEIL*

(Panel)

*Height, 18 inches; length, 27 $\frac{3}{4}$  inches*

A SERPENTINE pool extending from the foreground mirrors in the middle distance the setting sun—a golden orb with golden halo, and no tinge of red—still well above the horizon in a sky of grayish clouds whose edges share the golden glow. In the distance and at right and left the trees of the forest, with two outstanding ones at the right, and near them in the foreground two girls lying on the grass and amusing themselves idly with a pet dog. To left of the pool a farmer with a rake on his shoulder, following a pair of oxen.

*Signed at the lower left, N. DIAZ, '59.*

*Collection St. Albin, Paris.*

*Purchased from the Galeries Georges Petit, Paris.*



# JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

## 103—*PAYSAGE DE LA CAMPAGNE ITALIENNE D'ALBANO*

*Height, 32 inches; width, 25 inches*

IN the foreground, slopes of gray-green grass, with two women in colorful Italian costumes seated in the grass beside a gray earthen path in which a blue-cloaked man is walking past them. To left of the path a rough gray boulder, and to right, above the grass banks, tall cliffs with iron-rust stains on their sheer faces and green trees rooted in crevices. The path descends to a sunny middleground, where a red-jacketed man is approaching, coming through a field bordering a river, and beyond the river are distant hills under a fair sky.

*Signed at the lower right, COROT, 1834.*

*Recorded and reproduced in "L'Œuvre de Corot," by Alfred Robaut and Etienne Moreau-Nélaton, Vol. II, No. 361. Painted in 1834,*

*From the Vriant-Daurin Sale, 1876.*

*Collection of M. Martin, secretary of the Mairie du Temple, Paris.*

*From the Chailloux Sale.*

*Collection Foinard, Paris.*

*Purchased from the Galerie Barbazauges, Paris.*



CONSTANT TROYON

FRENCH: 1810—1865

104—*RENTRÉE DU TROUPEAU A LA  
FERME: EFFET DU SOIR*

*Height, 26½ inches; length, 37¾ inches*

IN the twilight, with the clouded and darkening sky still banded with after-sunset hues, a peasant woman in a blue skirt and dark waist, and white overskirt and lace cap, is walking away from the spectator, in the foreground, driving homeward her sheep and cows. They wend toward the left, in a rough road skirting a green pasture, toward a farmhouse dim in the distance. To right of the road runs a brook, its dark surface catching the lights of the sunset afterglow.

*Signed at the lower left, C. TROYON.*

*Collection Louis Mantes de Marseille.*

*Collection Descamps-Scrive de Lille.*

*Purchased from the Galeries Georges Petit, Paris.*



## LÉON AUGUSTIN LHERMITTE

FRENCH: 1844—

### 105—*PÊCHEURS SUR LA MARNE*

*Height, 25¾ inches; length, 32 inches*

CURLING gently in its course a small pastoral river winds through meadows of a broad valley rich in luxuriant trees and of comfortable habitation. Rays of the lowering sun slant across the grass, touch distant foliage and dwelling, and are screened in the foreground by slender trees of delicate leafage lining the farther side of the stream. On its nearer bank, in the grateful solace of the trees' luminous shadow, a mother walking with her young children, approaching some young people interested in the landing of a basket of fish from a punt.

*Signed at the lower left, L. LHERMITTE.*

*Exhibited at the Salon of 1920.*

*Purchased from the Artist direct.*



FRANÇOIS CHARLES CACHOUD

FRENCH: 1866—

106—*LA FUMÉE ROSE: NUIT DE NEIGE*

*Height, 24 inches; length, 29 inches*

FARM cottages and a haystack, and trees bare of leaves, on rough land sloping gently to the foreground, with grass and stack and roofs partly covered with snow. The winter night is clear and cold, and illumined by an unseen brilliant moon, which marks the shadows of the trees boldly on the uneven ground. From the nearest cottage, smoke issuing from its chimney shows a soft glow of rose against the moonlit sky.

*Signed at the lower right, F. CACHOUD.*

*Purchased from the Artist direct.*



## PAUL GAUGUIN

FRENCH: 1848—1903

### 107—"BONJOUR, MONSIEUR GAUGUIN"

(Canvas mounted on panel)

*Height, 29 $\frac{1}{4}$  inches; width, 21 $\frac{1}{2}$  inches*

ENTERING from the right a hooded peasant girl in blues and mauve and wearing *sabots* pauses at a crude rustic fence, on which she leans as she regards the rigid figure of a man standing in a pathway on the farther side. He is muffled in a great red-brown caped coat over a blue jumper and coarse trousers, wears a blue cap cocked over one eye, and faces the spectator. Dense herbage, a stone faced embankment, dank green fields and scrawny trees form the environment, with reddish walls and fields and creamy buildings in the background.

*Inscribed at the lower left: BONJOUR, M. GAUGUIN.*

### A SECOND PICTURE: PAYSAGE DE PONT AVEN

*Height, 26 $\frac{1}{2}$  inches; width, 18 $\frac{1}{2}$  inches*

ON the reverse of the panel is a marine painting, picturing coastal rocks of dark and rich hues projecting from the left into a green-blue sea, which in lazy motion breaks at their base with a modicum of spray. At the horizon a faint tinge of fading sunset.

*Signed at the lower left: MIMI PINXIT, '92.*

*Collection of Mme. Marie Henry.*

*Purchased from the Galerie Barbazanges, Paris.*



CAMILLE PISSARRO

FRENCH: 1831—1903

108—*TROUPEAU DE MOUTONS DANS UN  
CHAMP APRÈS LA MOISSON*

*Height, 25½ inches; length, 32 inches*

SUNSHINE over a freshly harvested plateau field, sheaves of grain casting their shadows on its yellow and green surface, and near the centre a stack being piled high, men and women at work at it or resting in its shade. In the foreground to right a large flock of sheep coming toward the spectator, followed by their shepherd.

*Signed at the lower left, C. PISSARRO, 1889.*

*Collection of Dr. Marcigney, Paris.*

*Purchased from the Georges Petit Galleries, Paris.*



## FIRMIN AUGUSTE RENOIR

FRENCH: 1841—1919

### 109—*LA BLANCHISSEUSE*

*Height, 32 inches; width, 22 $\frac{1}{4}$  inches*

IN long petticoat of a soft greenish-blue, with blackish borders, and a white underwaist which droops from one shoulder, a robust and rosy-cheeked young woman with reddish-chestnut hair stands with arms akimbo, momentarily resting, with hands on hips, beside a basket filled with masses of white linen. Aerial outdoor background of building and woods or garden, indeterminate in detail and coloring. A picture of felicitous domesticity.

*Signed at the lower left, RENOIR.*

*Collection Léon Orosdi, Paris.*

*Purchased from the Galerie Barbazanges, Paris.*



## CLAUDE MONET

FRENCH: 1840—

### 110—*LE PONT DU CHEMIN DE FER A ARGENTEUIL*

*Height, 23¾ inches; length, 38¾ inches*

TRAVERSING the picture, left-right, the blue Seine sparkles with reflections of clouds and sky, in brilliant sunshine. On the hither bank, green and bordered by a sandy road, two men are standing watching an approaching catboat, while another boat farther astream appears under the faint shadow of the bridge. On the farther bank, green fields and trees and the suggestion of houses. The straight and level, parapetted bridge, and its paired columnar supports pearl-gray in sunshine and showing violet in shadow, and adding their reflections to the many in the water, is relieved by the brown color of the tops of cars of an omnibus train which is crossing.

*Signed at the lower left, CLAUDE MONET.*

*Collection Prince Wagram.*

*Bernheim Jeune & Fils, Paris.*

*The Galeries Georges Petit, Paris.*

*Purchased from the Galerie Barbazanges, Paris.*



FRANÇOIS CHARLES CACHOUD

FRENCH: 1866—

111—*LE RETOUR A LA FERME*

*Height, 25 $\frac{3}{4}$  inches; length, 32 inches*

EARLY evening on a starry night in the country, and in the background houses and barns seen between trees; lights in a doorway and a window. Leading forward and toward the right from the cluster of buildings a farm road bordered by trees and grass, and in it a man trudging ahead of a yoke of oxen, the group in the soft glow of bright moonlight.

*Signed at the lower right, F. CACHOUD.*

*Purchased from the Artist direct.*



ÉLIE ANATOLE PAVIL

FRENCH: 1875—

112—*DANSEUSE ENDORMIE*

*Height, 28 $\frac{3}{4}$  inches; length, 36 inches*

DEMI-NUE with white drapery and brilliantly colored skirts a dark haired young dancer with round and rosy cheeks has seated herself in a high-backed armchair, and with one arm extended on the chair-arm and the other raised and folded over her head has fallen into a restful doze. One arm of the chair stands out, a bright note of gold, the rest of the chair is covered with a white-flowered green drapery—a cool background for the warm tones of the supple flesh. With figure to right, three-quarters front, the young girl's head is inclined toward her left shoulder, her face appearing in profile.

*Signed at the lower left, E. A. PAVIL.*

*Purchased from the Artist direct.*



## CAMILLE PISSARRO

FRENCH: 1831—1903

### 113—*LE MOULIN DE KNOCKE*

*Height, 26 inches; length, 32 inches*

IN the fulness of summer, a sultry day of sunshine tempered by cumulous clouds, white and cream-toned and mauve, over a village of varied and modest cottages clustered amid trees and extending to right and left of a dominating windmill, which stands on a central mound. Green the mound, and the undulant field before it, and but lightly marked with shadows from the high sun. Crossing the field in a pathway, toward the left, a peasant wheeling a barrow, and near him a stout woman coming slowly forward, with arms laden.

*Signed at lower left, C. PISSARRO, '94—1902.*

*Purchased from the Georges Petit Galleries, Paris.*



## ÉDOUARD MANET

FRENCH: 1832—1883

### 114—*FEMME INDIENNE FUMANT*

#### *LA CIGARETTE*

*Height, 36 $\frac{1}{4}$  inches; width, 28 $\frac{3}{4}$  inches*

Portrait at three-quarters length of a handsome young woman of dark type, seated, outdoors, in transparent cloud-shadow under a lightly clouded blue sky, a brighter slant of light falling behind her shoulder upon the head of a white horse projected into the picture from the right. She faces the observer, turned slightly toward the left, her right elbow resting upon a high bank and right hand brought to the side of her head, framed in her rich black hair, and in her lips she holds lightly a cigarette. Her left hand, arm akimbo, rests upon her hip. She wears a dark crimson skirt and black belt; and gauzy draperies of crimson and orange overhang her white lawn waist.

*Collection Durand-Ruel, Paris.*

*Duret, p. 300, No. 8.*

*From the Degas Sale.*

*From the Strang Collection, Christiania.*

*Purchased from the Galerie Barbazanges, Paris.*



ALFRED SISLEY

FRENCH: 1840—1899

115—*LES NOYERS, EFFET DE SOLEIL*  
*COUCHANT: PREMIERS JOURS*  
*D'OCTOBRE*

*Height, 29 inches; length, 36½ inches*

WALNUT trees, their green leafage spotted with notes of autumn color, stand at the right at the edge of a garden field. Beyond them is dense herbage and brush, toward the right, while toward the left a background of village houses appears, with trees about them and in the distance. In the foreground field a man and a woman are at work. The whole in the light of a brilliant fall day hardly ended, with the lightly clouded sky iridescent in sunset hues.

*Signed at the lower left, SISLEY.*

*From the J. B. Faure Collection, Paris.*

*Purchased from the Galeries Georges Petit, Paris.*



## CHARLES COTTET

FRENCH: 1863—

### 116—*LES COCHONS*

*Height, 29 inches; length, 37 inches*

GRAY and creamy houses rambling at right and left of a small sunny *place*, and in the background a grove of dense trees with a church tower rising above them. Full in the foreground a sow with a thriving litter, brought to market, and guarded by a shawled woman in white cap seated at right at the foot of two trees, while other peasant women in dull rich colors and the white cap of their province examine the animals critically. Back of them more villagers, some of them in discussion over a red and white cow which stands athwart the narrowing *place*.

*Signed at the lower left, CH. COTTET.*

*Reproduced in a full-page illustration in colors in the "Illustrirte Zeitung" of August 10, 1911, with the title, "At the Swine Market—Brittany."*

*Purchased from the Artist direct.*



LUCIEN SIMON

FRENCH: 1861—

117—*INTÉRIEUR BRETON*

*Height, 45 inches; length, 53 inches*

On the tile floor of a cottage kitchen-livingroom white chickens are picking food beside a red table at which a peasant sits eating. He is facing the right before a window which floods the room with light, and beside him a bare-footed girl stands holding a bright-eyed child in her arms. A boy stands next her, and at the knee of a seated woman holding on her lap a babe which she is feeding with a spoon; these three observed below a red-lined series of racks filled with white dishes and cups.

*Signed at the lower left, L. SIMON.*

*Purchased from the Artist direct.*



## EUGÈNE GABRIEL ISABEY

FRENCH: 1804—1886

### 118—*LA PÊCHE*

*Height, 32½ inches; length, 48½ inches*

Low tide in an open harbor of a bleak coast, with a jetty extending from the right, and on the farther side a bleak guardian hill. Dark storm clouds overhead, their edges gilded by sunset light, and in the foreground the light falling upon many fishermen struggling to drag in their net from the still troubled waters, the other end of the net held by their fellows in a boat hard upon the jetty. On shore part of the catch of big fish, and sailboats beached at high tide. Nearly two score figures in the composition, many in brilliant colors.

*Signed at the lower right, E. ISABEY, '61.*

*From the collection of M. Gouvet, secretary to the Duc de la Valette, friend of Alphonse Daudet.*

*Purchased from the Galerie Allard, Paris.*



## LÉON AUGUSTIN LHERMITTE

FRENCH: 1844—

### 119—*RETOUR DES CHAMPS*

*Height, 35½ inches; length, 50 inches*

AN extensive countryside with light fading in the wooded areas, where houses appear in the approach of the gloaming, and distant hillsides warm and glowing in pinkish orange in the horizontal rays of the sinking sun; at their foot a village, and in the middleground valley a winding stream. Along a broad and open, grayish-sandy ledge in the foreground, a farmer with his scythe, and a peasant woman carrying an infant, walking slowly homeward after the day's work in the fields.

*Signed at the lower left, LHERMITTE, 1921.*

*Exhibited at the Salon of 1921; No. 774.*

*Purchased from the Artist direct.*



GUSTAVE COURBET

FRENCH: 1819—1877

120—*LA CASCADE: MOULIN A EAU*  
*AUX ENVIRONS D'ORNANS*

*Height, 31½ inches; length, 51 inches*

A ROCKY hillside breaks from a wood high at the left, and falling away toward the right reveals a blue sky in which are a few light clouds. From a glen comes a broad stream, descending toward the left in a white cataract over the face of rocks. At the foot of the waterfall to right the foreground is a green grassy bank, and above this in the right of the picture rises the mass of an ancient gray mill, with a sluice from the stream shooting over its great wheel.

*Signed at the lower right, G. COURBET, '68.*

*From Paul Foinet père.*

*Purchased from the Galerie Barbazanges, Paris.*



PIERRE PUVIS DE CHAVANNES

FRENCH: 1824—1898

121—MARSEILLE: COLONIE PHOCÉENNE

*Height,  $38\frac{3}{4}$  inches; length,  $57\frac{1}{2}$  inches*

*(A companion to the succeeding canvas)*

FROM the right an arm of the deep blue sea indents a hilly shore hardly less blue in its distant reaches, under a gray-blue sky, while the foreground shore, open and rambling and rolling and care-free is bathed in bland sunlight. Here numerous figures, nude or in classical draperies, are observed variously engaged and freely sketched in, and in the right foreground lies a basket of flowers.

*A sketch for the decoration of the Musée Longchamp at Marseilles.*

*From the Durand-Ruel Collection, Paris.*

*From the collection of Baron Denys Cochin, Paris.*

*Purchased from the Galerie Barbazanges, Paris.*



PIERRE PUVIS DE CHAVANNES

FRENCH: 1824—1898

122—MARSEILLE: PORTE DE L'ORIENT

*Height,  $38\frac{3}{4}$  inches; length,  $57\frac{1}{2}$  inches*

*(A companion to the preceding canvas)*

BLUE-GREEN harbor waters under a leaden-gray sky, but with light along the horizon and on land and buildings and shipping in the distance—and on creamy-white square sails mounting high, and on the smaller gray sails of lesser craft. In the foreground the spectator looks upon the broad open deck of a heavy vessel, occupied by many and varied figures in easy costumes of numerous colors, low and soft in tone.

*A sketch for the decoration of the Musée Longchamp at Marseilles.*

*From the Durand-Ruel Collection, Paris.*

*From the collection of Baron Denys Cochin, Paris.*

*Purchased from the Galerie Barbazanges, Paris.*





**LIST OF ARTISTS REPRESENTED  
AND THEIR WORKS**



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